THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XV., No. 366. NEW YORK: SATURDAY, JANUARY 2, 1886. PRICE TEN CENTS.

An "Adapter's" Brains Located.

The man who during his career has made more money and reputation than any other from the adaptation of foreign plays, is Dion Boucicault. His genius has been prolific and the list of pieces "borrowed" by him from foreign sources and altered so as to suit the wants of the American and British public, is extraordinarily voluminous. In writing of Boucicault now it is more correct to speak of his work in the past than the present tense, for he can no longer be considered as an active competitor in the playwrights' race. He dropped in the rear when popular taste set in an opposite direction from that in which he led, and the style of play that formerly was a reliable lodestone no longer retained the quality of attractiveness. Moreover, the circle of French authors from whom he used to obtain his adaptive inspiration failed to yield the necessary supply. Deprived of the material from which he used to draw, and relegated to the shelf where the public heartlessly puts the men who have outlived their usefulness, and who manifest a disposition to lag superfluous on the scene, Boucicault as an adapter became a back-number. And yet he was a wonderful man in his time. In fixing his rank as a dramatic purveyor we must not speak of his works as they appear—musty, mouldy, old-fashioned—in the cruel light of to-day; but rather as they were adjudged yesterday, when their author was a shining light in the profession and a power with the public, when his products enjoyed superlative popularity in the best theatres, and the announcement of a drama or comedy with his name appended invariably created a flutter of eager and pleasurable anticipation. In his special field he was a genius—he held a proud and unrivalled position. If he persistently appropriated plots, characters and ideas from foreign authors, he at all events appropriated them skilfully, displaying rare ingenuity in reconstructing them to suit the palate of his chosen clientage. Specious as were his claims to originality, he was always clever enough to defend them with an incisive, trenchant pen, and he commanded respect even among those who were familiar with his literary peculations. His feats of appropriation were remarkably well performed. Compared with the clumsy thefts of subsequent adapters, they are like unto the opening of a combination lock by an expert, who uses instruments of delicate manufacture, as contrasted with the method of the raw and bungling cracksman who effects the same result by resort to noise and dynamite. Boucicault was splendidly equipped for his work. He possessed in an eminent degree Irish wit and poetry, keenness of perception and fluency of expression. Early in life he acquired a thorough knowledge of the French language and literature, and he was equally proficient in English art and letters. His adaptations displayed knowledge of human nature, familiarity with the pulse of his constituents, and the essence of stage technique. It is not strange that such a gifted man for a long time held uninterrupted sway over the public. And when the sceptre at last fell from his grasp and he was ordered to vacate the throne, who was there to take his place and maintain undisputed and entire dominion over the play-going masses as he had done? No one, although many aspired to the place and one or two crawled near to the foot of the seat of state.

In recent years Augustin Daly has had his eye on the vacant throne; but although he has pursued the work of adaptation persistently and at times profitably, his reputation as a dramatic writer has always been subordinate and secondary to his reputation as a mere director of the stage and histrionic drill-master. He began life in New York as a reporter, but in this branch of journalism he failed to secure distinction. When he entered into management, he was backed by some very peculiar conceits, and subsequently by Mr. John Duff's capacious money-bags. We will not dwell upon his early essays as a dramatist. It was said that Pique, The Big Bonanza and other pieces for which he used to claim original authorship, were taken, without much attempt at change, from English novels and German farces, notwithstanding the fact that on the play-bills Daly failed to give honorable credit to the real authors. Possibly the manager wished to avoid paying tribute to the people from whom he freely borrowed brains, as he did not then, as now, openly recognize the moral right of foreign owners to pay for the use of uncopyrighted plays in this country. And so Daly sought to establish himself as a dramatist by pretending to have invented plots and characters which in truth he had simply re-shaped so as to have a local interest. It is barely possible, in the light of certain recent revelations, that he did not even have as much hand in this same matter of localization as may have been supposed. Some time after Daly took charge of the theatre where he is installed at present, he abandoned the tactics which Boucicault invented and successfully applied. He experimented disastrously with some American pieces—comedies and musical comedies—and then suddenly bethought him that it would be a wise move to place himself on an honest basis with the chief German farce-writers. And this he did through the medium of Adolph Neuendorff, arranging by a small payment to secure the unpublished MSS. of their successful plays for use in the United States. With this change of base an unaccustomed prosperity permeated Daly's Theatre. 7 20-8, Love on Crutches, A Night Off and trifles of a kindred sort were successfully brought out and secured popularity, the name of Daly appearing in conjunction with each production as adapter. The presentation of such a number of bright, amusing farce-comedies naturally spread the manager's fame as a dramatist and localizer, and "Taken from the German of So-and-so by Mr. Daly" has become synonymous with a good adaptation. But if the word of Louis Ludovisi is entitled to belief, Daly cannot justly claim the sole credit of his adaptations. In order that our readers may fully comprehend the force of this assertion, we will briefly describe the nature of Ludovisi's connection with Daly and give the former's grounds for making a statement of this somewhat astonishing character.

Some years ago Mr. Ludovisi was a member of the firm of L. Ludovisi and Sons, extensive oil refiners. The concern failed, and Louis Ludovisi turned his attention to literary pursuits. His linguistic and scholarly attainments suggested to Augustin Daly, when they met five years ago, the idea of offering him a position to read and then translate such pieces as might from time to time be selected for production. When Mr. Ludovisi objected that the small remuneration offered was scarcely an equivalent for working in the background, while the manager stood in the foreground and reaped the fruits of his employe's labor, Daly promised that Mr. Ludovisi's name should appear as adapter in conjunction with all the pieces sold by him to other theatres, and especially last Summer to Mr. Field, for representation at the Boston Museum and in New England. This Daly considered fame enough to promise his lieutenant, who perforce agreed to accept the terms of the proposition. Mr. Ludovisi entered upon his duties, labored industriously, and the successes of the past two seasons attest the excellence of his work. His mode of procedure was to translate the German pieces, not only verbatim, but to devise English equivalents for the German jokes, and permeate the plot, the characters and the lines with a strong local flavor. Only such pieces as were possible to localize were assigned to him for this treatment. When his task was finished the MS. would be taken in hand by Daly, whose efforts in the direction of polishing it, Mr. Ludovisi states, consisted chiefly in inventing a title and names for the *dramatis personæ*, blue-penciling such portions of the text as were deemed superfluous, and copying off and altering it—a process not always resulting in improvement. The adaptation of Serge Panine was made, unaided, by Daly from a rough translation. Serge Panine failed. A similar fate was met by a comedy—successful in the German—similarly prepared and recently produced at the Boston Museum. Mr. Ludovisi says he resigned his position a few weeks ago because he had ceased to relish the business of obscuration.

Owing to his close association with Daly, the dramatist claims to know him like a book. He tells us that Augustin Daly does not understand as much French or German as a boarding school miss in her teens, and that when he travelled with the manager and so-called author in Germany and France, not long ago, as interpreter and companion, the latter was not able to ask a waiter for a glass of water in either language, much less order a breakfast or carry on a conversation with a native in simple phrases. The celebrated "adapter" was compelled to use Mr. Ludovisi as a mouthpiece and translator. So overcome was he by this unhappy condition of affairs that, after drinking the rare old Chateau Margaux offered by a hospitable author and being told by his interpreter that it would not be out of place to commend its superior quality, he could only evolve from the recesses of his giant intellect the observation that the wine was "very pleasant!" If what Mr. Ludovisi asserts is true, it is apparent that Daly has been playing a huge practical joke upon the public. He has been masquerading as an expert adapter, a man familiar with something he evidently knows nothing at all about. To supply the deficiency and to carry out his funny design, he hired his brains at a cheap wage and kept them cleverly concealed along with the other mysteries of his stage. But who among his *clientele* would suppose this to be the case when Daly, amid thunders of applause on a first-night, dashes before the curtain, and, bowing low, takes all the credit unto himself? Who would imagine that a portion of the genuine, simon-pure Brains was skulking in the shadow behind the drop, with ink-stained fingers and weary eyes? If Mr. Ludovisi was of a cynical turn of mind, what a fund of enjoyment he must have extracted on those notable occasions during the successful operation of Daly's genteel fraud. The most ingenious person could not imagine a more completely humorous situation.

VICTORIA SCHILLING

From the nature of these revelations there is no longer ground for supposing that Daly ever will succeed in the manner by Boucicault, who [illegible] his plots is honest one, and give credit to the plays to prepare the stage? It cannot be expected be generous enough to permit single trade-mark, but why should German by Mr. Daly," a line German by Mr. Daly and name?" Augustus Harris and adopt this plan in London, and really better entitled to the ship than Daly, for the former dramatic construction of the and the latter takes a hand text of his own pens at the

But we fear that Daly sport too well to relinquish it, he feared his fascinations or because he imagined his might suffer an irreparable Mr. Ludovisi's connection most, the names of his to the ticket-seller, were grammas of the theatre, while dramatics was carefully left this journal last week Mr. Ludovisi the fact that his name printed announcement Dearing," [illegible] mas was the [illegible] announcement by Daly's speak by the [illegible] our informant doubtless [illegible] said." They say that Daly's were extensive enough to distinction beyond that of a or even an [illegible] familiar with the original ing that this "is fully [illegible] ically the piece was [illegible] purchase and consequent [illegible] able consent" is too frivolous an use in characterizing this [illegible] an American stage-manager, [illegible] more appropriate and [illegible] crank or a monstrative [illegible] to claim the authorship of a work by a like Dumas merely because he [illegible] purchase the right of representation [illegible] has tinkered at or [illegible] translation of the original [illegible] that proprietorship entitled Daly to [illegible] Denise as his is not alone contrary to [illegible] sense, but opposed to decent [illegible] usage. What would be thought if Mr. [illegible] advertised Saints and Sinners as his, or if Mr. Wallack announced "Lester Wallack's play, Hoodman Blind?" No doubt in both cases the managers have made alterations in the text of those pieces, and they certainly have secured the right of representing them in New York; but neither fact do they deem sufficient to authorize insane claims to their origination. They leave that sort of thing to brilliantly fertile and ambitiously [illegible] people like Daly. The latter has in preparation a revival of The Merry Wives of Windsor. It would not be surprising if the bills bear the legend, "Mr. Daly's comedy, The Merry Wives of Windsor." He has already furnished precedent for preparation of almost a similarly audacious and ridiculous description. After that notable event, "Mr. Daly's tragedy, Hamlet," Mr. Daly's melodrama, Uncle Tom's Cabin," "Mr. Daly's historical play, Richard III.," and "Mr. Daly's burlesque, Adonis," may be expected in due course.

Falsehood cannot be converted into truth by any "technical" means, under the sun, and Daly, to explain his reasons for usurping the rights of M. Dumas, will have to find a more rational reason than is contained in the feeble apology from which we have quoted. We will not hurry him to a final conclusion; we will give him time to cast about and fix upon anything he chooses. We dare say the result of such a hunt for an extenuating circumstance would result in something more original than anything that has of late been put on the stage of Daly's Theatre.

At the Theatres.

A large audience witnessed the performance of George Hoey's farcical comedy, Oh, What a Night! at the Grand Opera House on Monday evening, and to judge from the hearty laughter which greeted Gus Williams and his company the piece is adapted to the taste of the masses. It is lively, it bristles with absurd yet comic situations, and there has been a good deal of ingenuity exercised in the invention of the labyrinthian complications into which the chief characters are plunged shortly after the rising of the curtain, and from which they do not emerge until a few moments before the farce ends. Howard Laing is a young man who has asked the daughter of Major Herman Pottgeiser to marry him. But he has already a number of amatory entanglements, from which he finds it difficult to extricate himself. One of these is an old penchant for Mrs. Gridley and another for Celeste Vavasour, a burlesque actress. This vivacious person plots to break up the marital arrangements of her favorite, and pursuant to that resolve she gets Howard locked up in a wardrobe in Mrs. Gridley's apartment, causes Gridley to fall in love with her, sets everybody by the ears, including the Major, who endeavors to help Laing out of his uncomfortable imprisonment and in consequence gets himself into numberless scrapes. Finally matters are settled by Howard capitulating to Celeste and asking her hand. The piece bustles with action; there is scarcely a moment from first to last when something funny is not going on, and the laughter is consequently almost incessant. In Major Pottgeiser Mr. Williams has a part which permits the presentation of all those characteristic eccentricities of dialect and facial expression for which the comedian is noted. He is naturally humorous, and his legitimate broad comedy acting in Oh, What a Night! proves him to be an actor of merit as well as a clever entertainer and dialectician. The Major's stupidity, goodheartedness, and the constant terror of his muscular and shrewish better-half, are thoroughly amusing phases skilfully delineated by Mr. Williams. His new songs were encored in every instance, and his serio-comic recitation, "A Lock of Hair," created wholesale hilarity. While the company was painstaking and industrious in giving support to the star, it is not made up of the materials required to give neat and effective representation to a piece of this description. While it is lively and at times boisterous, there is demanded such treatment as only accomplished *farceurs* are capable of bestowing. C. F. Tingay, however, was excellent as Howard Laing. De Loss King showed appreciation of the humorous possibilities of the Cockney locksmith Hobbs, and Topsy Venn was assertive and showy as Celeste, the burlesquer. C. E. Lothian is a little too young to play an old man like Gridley, but he is gentlemanly and earnest in his work. Susie Loane played Mrs. Gridley satisfactorily. Next week Mme. Janauschek in a round of heavy pieces.

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Woman Against Woman on its return to the People's Theatre is packing that place of amusement. Mr. Harvey's drama is one of the simplest yet strongest compositions of the domestic order that we have seen. The story is full of human interest; the characters are not conventional, and the situations are effective. The coil emerging from Bessie Barton's heroic self-sacrifices for an ungrateful sister's honor is natural, and the limits of probability are never overstepped in the development of the story. Naturalness is a quality that few domestic plays are fortunate enough to possess; but this is an exceptionally natural piece. The strength of the production lies not in sensational mechanism or realistic scenery. There is no explosion and no picture of the London slums introduced. As for the acting, it offers no room for improvement. The company numbers some rare actors, who not only understand stage technique but clothe their characterizations with flesh and blood. Mr. Weston, Miss Elsler, Mrs. Davenport, and in fact all the members of the cast, assist in giving a representation of remarkable virility and finish combined.

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Kellar's entertainments at the Comedy Theatre are as popular as ever. Large numbers of children attend during the holidays. The marvels of prestidigitation and illusion performed by the wizard are a never-failing source of enjoyment.

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On Thursday of next week the 500th performance of Aimée is to be given at the Bijou Opera House, things that can be suggested in connection with so remarkable an anniversary. The houses continue to be large.

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One of our girls still attracts fine houses to the Lyceum Theatre. On the occasion of the 50th representation, the other evening, artistic and appropriate souvenirs were distributed among those in attendance.

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The remarkable run of Romeo and Juliet at the Union Square will finish on Saturday evening. Next week Leah will be produced on an elaborate scale, with Miss Mather in the title role.

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Rosina Vokes and her company are having a very successful engagement at the Standard Theatre. Their stay has been extended, and the bill will probably be changed on Monday next.

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The Grip is enjoying unlimited prosperity at the Park Theatre. Mr. Harrigan's humorous acting is productive of vast enjoyment, while his company render valuable assistance. The comedy will have a long run.

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Saints and Sinners continues to crowd the Madison Square Theatre. The beautiful play, the exquisite acting and the perfect setting are sure to draw for a good many nights more.

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Hoodman Blind is doing nicely at Wallack's Theatre. It is a well-acted and well mounted play.

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Evangeline's 100th representation at the Fourteenth street is to take place this evening. There will be appropriate souvenirs.

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Lester and Allen's Minstrels are doing well at the Third Avenue Theatre on their second and last week.

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Tony Pastor is offering an excellent holiday bill at his prosperous little theatre this week. The Christmas Jubill at the Academy was a big success, and the doll matinees have drawn crowds.

The Musical Mirror.

A dull work, musically and dramatically is M. Massenet's much-talked-off opera, Manon. The score is filled with plagiarisms and platitudes. So is the book. Gounod and water—a good deal of water and very little Gounod—for the score. Scribe and water—and not much Scribe—for the text. Miss Hauk, on Wednesday last at the Academy, struggled bravely to breathe the breath of life into the dull, senseless corpse; but even her magnetism was all too weak for the task. Like that of Sisyphus, no sooner had she overcome the innate weight, the *vis inertia*, of the stupid stuff, and rolled it a few paces up the hill of difficulty, than its own gravitation brought it down again with a souse, over head and ears in the slough of despond. Miss Hauk acted wonderfully, considering the trash she had to act, and sang wonderfully, considering the rubbish she had to sing. Del Puente did likewise. The rest were nowhere, including Giannini, who was "not in it," as the Cockneys say. The band was poor and "all abroad." The chorus huddled up in corners like frightened sheep, and their bleatings were heartrending. The production of Manon was a fitting close to a season of broken promises. Well might the abused public ask Mr. Mapleson, in the words of the ancient Hebrew: "Is thy servant a dog?" We are pleased to record, as a tribute to the intelligence of the people of New York, that the house was not one-third filled, although it was announced for the benefit of the impresario.

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We await with hopeful anxiety the result of the opening night of the American Opera. Not that the fate of such an important undertaking can be decided by a first night, nor by even a hundreth; but still we are longing to see whether there is any real taste for musical art, as distinguished from a craving for shows and excitement, and whether a project based on perfection of presentation and earnest purpose will succeed in attracting the serious attention of the American public. The manner in which that purpose will be carried out remains to be seen and heard; but all indications point toward a really good series of productions, and if our best wishes can do any good we give them heartily. The director, Charles E. Locke, brings great business tact and a good deal of experience to his difficult task. The patrons of the undertaking are lavishly liberal. Mr. Thomas and his unrivalled band are too well known to need praise of ours, and Mr. Hinrichs, the assistant conductor, is a reliable musician. There can be no reasonable doubt that, if the American people so will, a national opera can be established here as well as in Paris. But it must be kept in mind, and before the public, that in America there can be no governmental subvention or intervention. We must do it ourselves if we want to do it at all. And truly no work is so well performed as the work we put our own hands to. The promoters and directors of the American Opera have done their duty. Let us do ours.

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The run of Amorita draws to a close. Herr Conried will put The Gypsy Baron into immediate rehearsal, and the production of that opera, now so much talked of in Europe, will take place with all convenient dispatch. Amorita is an example of what can be done for even a weak subject by perfect presentment. Amorita without the lavish luxury of the Casino would be dull as ditch-water. With that most important factor it is a bright, gorgeous and amusing spectacle. Nevertheless, we must record our opinion that the superb band does fully as much toward bolstering up the rather washy-washy music as the splendor of the stage or the talent of the artists for its dull dialogue. We fervently trust that the English version of the forthcoming opera may be free at least of gambling slang and variety theatre rubbish.

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The Mikado at the Fifth Avenue Theatre continues its run of crammed houses. Let the great success of this piece, both here and in England, teach the lesson that a book can be funny without vulgarity or thieves' Latin, and that a score can be musical as the song of birds without German crinkum-crankums or music-hall interpolations. The public has given its verdict by the run of the opera.

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Koster and Bial's is doing good business with a burlesque of the Japanese potentate in which Louise Lester and a number of capable artists assist. The travesty is really funny and admirably done.

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This is the last week of The Black Hussar at the Star Theatre. Colonel McCaull's troupe will be followed by Modjeska.

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The programme of Thomas' ninth popular concert contained some very good numbers. The symphony by Mendelssohn (No. 4 in A Major) was admirably given. In fact, as a symphony conductor, Mr. Thomas has few equals and hardly a superior, and his band has by long training and strict discipline reached almost absolute perfection. Rubinstein's ballet music was likewise a triumph of orchestral playing. Mme. Fursch-Madi sang Beethoven's great scena, "Ah, Perfida," very well, save for her usual fault of dropping the voice on sustained notes and a sometimes imperfect vocalization. Her "Reine de Saba," by Gounod was good in delivery and conception, but her intonation was defective now and then. For an encore Mme. Fursch-Madi gave Massenet's "Herodiade" very well indeed. So well that we suspect it was prepared in advance, especially as it was accompanied by full band, which must have been rehearsed.

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We can cordially, and from personal experience, recommend a little invention called by the somewhat fantastic name "Pulchra Americana." We were cured at once of a most obstinate and distressing cough by simply using the inhaler for a couple of days. It is far better than anything of the kind at present on the market and much cheaper. To singers it is simply invaluable. We have known a vocalist, unable to speak in the morning, recover the voice and sing at night with all usual tone and power, by inhaling the restorative aroma of this little toy.

A Singer's Romance.

The erroneous accounts which have been published recently in some of the daily papers regarding the history and antecedents of the widow of Dom Fernando, the recently deceased father of the King of Portugal, and the reflections cast upon her by falsely representing their relationship, have impelled me, as one thoroughly acquainted with her romantic history, to give an account thereof—an account that I will vouch for, and which will fully dispose of the matter. In the first place, let me deny emphatically that there was a *liaison* existing between Dom Fernando and Elise Hensler at any time. Their acquaintance began when she was engaged to sing in an opera given under Royal patronage, and in which opera Dom Fernando, an enthusiastic lover of music and a singer of great ability, assumed one of the roles. The mutual regard which grew out of this friendship ended in marriage.

Elise Hensler was not an American. She was born of Swiss parents in Neufchatel. Her father came to the United States in 1847, bringing his wife and their two children, Elise and Louise, respectively eight and two years of age. Possessing some means, he embarked in a business venture soon after his arrival, which proved disastrous, and he became reduced in circumstances. Then he moved to Springfield, Mass., and opened a small clothing store. He attended faithfully to his business, while his wife labored diligently for her family. Elise, then a strong, healthy girl of thirteen, was sent to the public school. The family lived in a very humble but comfortable way. A year later I became a resident of Springfield. Attending the South Church one Sunday with a friend, I was charmed with a voice which rose gloriously above the others of the choir. Making inquiry of a friend, as we were leaving, he pointed out to me as the owner of the beautiful voice a tall, stout, very ordinary, awkward looking girl with rather coarse, dark features. A second glance at her face assured me that she possessed great dignity and force of character, so at variance with her outward aspect that I felt drawn to the girl at once. She was only thirteen; I was many years her senior, and falling in with her at a later period, she returned my interest in her with an ardent devotion. She was more than intelligent. There was living at that time in Springfield a teacher of the guitar—Professor Farini—and this same Summer a friend of his, another Italian, Signor Guidi, came to Springfield to pass his vacation. The two were inseparable, always strolling away for long walks, and one evening they chanced to pass the Henslers' little home. Through the open windows came the sound of Elise singing unrestrainedly, and accompanying herself on the quaint little piano they had brought from Switzerland. Guidi listened attentively, gesticulated, and excitedly declared the voice to be wonderful. After a few words of explanation from Farini, they entered the house. There was a sort of friendship between Farini and Hensler. Elise happened to be in an amiable mood, and sang willingly. Before the Italians left the house Guidi had offered to undertake her musical education for a term of years, and a contract was signed giving him several years of prospective profit from her work.

And so Elise began her studies, and during all the long months she made very rapid progress. In September a concert was given by Guidi and Farini jointly, and Elise sang. And what a voice she had! The house was crowded; she was applauded vociferously, and every woman said it was a shame that she was dressed in such a frightful manner. She knew and cared nothing about the dress. The simple Swiss mother thought if it was whole and clean it was all right. So poor Elise came out to sing in a white cotton gown of some thick stuff; a sort of hole cut out for the neck; loose, long, baggy sleeves; a skirt falling just below the knee; white cotton stockings, and feet shod with thick, coarse shoes laced in front; an inch-wide blue ribbon tied about her waist being the only attempt at ornament. But she sang away like a bird, and quite as unconscious that her plumage was not beautiful. At the next concert a young lady in Springfield prepared a pretty, suitable dress, of soft, fluffy material, and one could scarcely believe the difference in her appearance. Elise was a simple and unaffected child, but proud-spirited to a degree. Guidi went to Boston to take a position in a church choir; so the Henslers were obliged to move there also, that Elise might continue her lessons. They had modest apartments at 34 Carver street, and Guidi helped out matters by boarding with them. But the wily Italian and the straightforward Swiss did not get on well together. Before the Winter ended the contract was annulled by mutual consent, and Guidi left the Henslers. Meantime, Dr. Buckingham had given Elise a letter to Dr. Kirke, and she was given a good position in his choir. She did not stay long, however, for Kings Chapel offered a fine position in their Quintette Choir, which she accepted and retained until she went to Europe. She was now a little over fourteen years old, but large and mature. Soon many people became interested in her; kindness and favors were showered upon her. Mr Emerson offered the advantages of his school, and she was educated there for the next three years. She was taken up by some of the most notable people and made much of in every way. Then was broached the subject of sending her abroad to study. Her father would not allow her to go alone. Besides, who would take care of the wife and young sister? It finally ended by sufficient money being raised to send Elise with her father to Europe, while the care of Louise and the mother was assumed by Boston people.

Elise went first to the Conservatoire in Paris, where she took the second prize. Then she went to Italy, stopping at Neufchatel and singing to establish a bed in the hospital in her native town. After arduous study in Italy she was to sing at La Scala, in Milan.

The Bostonese are a little ostentatious in their methods of benefitting people. To keep Elise and her father abroad, some of the young, cultivated ladies gave lessons in their pet accomplishments to raise money, although quite able to bear the expense themselves. I recollect one young lady, in particular, who gave music lessons; another, who taught drawing. When it was asked why such young ladies labored, the answer was given—it is to earn money to keep Elise Hensler at her studies. Very kind, but rather unnecessary.

At last Elise sang at La Scala in Sonnambula. The father from the front witnessed the success and applause after the first act, and the poor man—who had been looking forward so long with all a devoted father's anxiety—could not endure the joy of the occasion. He was stricken with paralysis of the face and vocal organs, and was quietly borne to his lodgings. This sad news was kept from Elise until after the opera. All sorts of excuses were made to quiet the anxiety of the girl, who yearned to have her father seek and rejoice with her. It was a terrible blow to leave the enthusiastic audience and go home to find her father stricken and speechless. For months she nursed him. He somewhat recovered his senses—his speech never. Of course she did not sing again, but devoted her attention to his recovering sufficiently to journey to America. I have heard her describe, with most grateful expressions, the kindness she received from everyone in that foreign land.

Well, she came home to Boston. A great reception was given her in the Boston Music Hall. It was an enthusiastic ovation—such an one as is seldom seen in Boston. She went away a light hearted, romping girl. She returned a serious, dignified, graceful woman. Hers was a rich, glorious voice, which fulfilled every prediction and charmed all listeners. In the ante room of the Music Hall I sat listening to the congratulations, the compliments paid her, and I was very proud of her. She was a born linguist. I heard her keep up a conversation at the same time between persons who spoke five different tongues. And that night my not too positive verdict was—she is a queen among women. The next day she came with me to the seaside near Boston, where I was summering, and we had a pleasant week of quiet enjoyment. She surprised me constantly, and one day she confided to me that she was *so* grateful to the Boston people, but she could not be a debtor. She must sing, earn money, and repay them. Then she would go again to Europe. Elise afterward went to Springfield and gave a concert. Her sister Louise sang. A reception to her was given after the concert, and to show how grateful and unspoiled she was, I will mention an incident. The young lady who had arranged the dress for her to sing in before she left Springfield was at the reception. Elise simply and quietly thanked her for her kindness, saying that she never had experienced so much pleasure. She sang in opera that Winter with La Grange in New York. Later the girl's father died, and Louise having become engaged to a wealthy Bostonian, Elise sailed back to the Italy she had learned to love. She sang in opera a few seasons, one of which was in Portugal. Dom Fernando there met her. He took part in the opera. An attachment sprang up between them. He made her his wife. She objected to any marriage which was not recognized by the Royal family. She was given the title of Countess D' Edla that he might marry her. And she was married with the entire Court present at the ceremony.

Before the late King Alfonso of Spain came to govern the country, Dom Fernando was offered the throne of Spain. He refused, as his wife could not be raised to the dignity of Queen. So they retired to the magnificent palace and gardens of Cintra, near the Capital of Portugal. When General Grant visited the country, his family was most cordially entertained at the palace by Dom Fernando and his wife. The little sister, Louise, still lives in Boston, the mother of many children. Elise has no children, but her married life has been one of perfect happiness, and she will mourn for her lost husband with a wife's undying affection.

J. M. F.

Professional Doings.

—W. H. Lytell's company has opened for an indefinite season in Winnipeg.

—Ellen Terry and H. M. Pitt have each a brother in the Dark Days company on tour here.

—Ivan Peronet has been engaged to play Gerald Cattermole in Grover's Private Secretary company.

—Mattie Earle, who is still playing in Woman Against Woman, has intentions of starring next season.

—Woman Against Woman opened to the largest house of the season at the People's Theatre on Monday night.

—George Fawcett Rowe's tour in Pop was very short-lived. The company has come in from Syracuse, its first stand.

—L. S. Anderson, with Joseph Proctor, was in the city this week. He reports Mr. Proctor as doing an excellent business.

—Harley Merry's daughter Josephine will shortly appear in her mother's play, Argonauts of '49. She is a talented young lady.

—Belle Gray will join Fowler and Warmington's company to play a soubrette role. Miss Gray is a sister of Mrs. Warmington.

—J. B. Dickson is about putting on the road a new musical comedy in three acts, by Jessop and Gill, entitled Aphrodite Still in the Ring.

—The 200th performance of The Black Hussar by McCaull's Opera company will take place at the Star Theatre on Saturday afternoon.

—The receipts for the two Christmas Day performances of Gayler's Bohemian at the Jersey City Academy amounted to nearly $1,000.

—At the close of Olga Brandon's special engagement to support Mme. Modjeska at the Star Theatre, she will at once leave for Europe to fill an engagement.

—The engagement of the Rosina Vokes Comedy company at the Standard Theatre has been extended one week, although there will be no change in the bill.

—Almost all of the Christmas matinees were well attended, although the managers are of opinion that the value of the day, in a theatrical sense, has been greatly overestimated.

—On the occasion of the 100th performance of Evangeline at the Fourteenth Street Theatre this evening, the composer will lead the orchestra and a new leader will be introduced.

—Cyril Scott is in town. He has been promoted to the part of Jack Knickerbocker in In Spite of All with Minnie Maddern, and is pleasing the critics in the assumption thereof.

—Alf. McDowell and Harry Watson opened in Wrinkles in Harlem on Monday night. The audience was large and there was amusement in plenty. The comedians were well supported.

—May Waldron relinquished her part in The Bohemian in Paterson on Tuesday night. She has accepted an engagement to support Richard Mansfield in his new comedy, Wigs.

—Thomas Bennett, of the Stafford-Foster company, met an injury in Fall River, Mass., on Christmas Day. He was to have appeared as Iago that evening, but was confined to his hotel.

—John H. Meech, of Buffalo, arrived in town on Saturday. He is at the Westminster, while his young son, Robert, who is on his first visit to the Metropolis, is a guest of Mrs. Frank Mayo.

—Manager W. E. Bardwell, of Elmira, N. Y., was on Christmas Day presented by his employes with a gold-headed cane. The presentation speech was made by George Wilson, the minstrel.

—For the present Fred. Bryton is playing return dates with his play, Forgiven, and is having from good to large business as a happy offset to what had been previously depressingly small. Frank Russell has left the company.

—Hugh Fay is in collaboration with John M. Mortimer in the composition of a musical farce-comedy in four acts. It is of the Muldoon Picnic order. There are to be four Irishmen in the play, and each will be a distinct type of character.

—It is now settled that The Grip, at Harrigan's Park Theatre, will run a hundred nights, for the houses still continue to be as large as they were at the first performances. The fiftieth performance will take place on Saturday, Jan. 9.

—Mme. Auguste, a lady who was well known on the stage some few years ago, and who has been in Paris studying her art, is shortly to resume her career in the States. A company is being organized of which she will be the star, the stage being under the management of Harry Linden.

—Frank Mayo has cancelled all his Southern dates, and will repeat New England, where Nordeck has proved a drawing card. After this week the company will be idle for a fortnight, reopening on Jan. 18, when Davy Crocket will be added to the repertoire and played when asked for.

—Fully 1,300 cabinet pictures of Margaret Mather, each bearing the autograph of the actress, were given away at the seventy-sixth performance of Romeo and Juliet at the Union Square last Saturday afternoon. This number, however, does not mark the size of the audience, as nearly 500 tickets, to be redeemed after Tuesday and entitling the holder to similar photographs, were also distributed.

—During last week Harry Miner perfected arrangements with the executors of the estate on which the Brooklyn Theatre stands by which he has secured a lease of the house for five years. Painters and carpenters have been busy at work on the building ever since Mr. Miner secured it. The dressing-rooms, which were in anything but good condition, have been cleaned and refitted. New carpets and plate-glass mirrors have been put in. Robert Filkins has been engaged as manager.

The Giddy Gusher.

I read somewhere the other day a sad plaint about the trouble it was for some females to grow old. It's disastrously easy in most cases; but this philosopher bemoaned the instances in which women kick against the pricks and refuse to acknowledge the pressure of the hand of time.

Rubbish! They don't make any greater protestations than the men do. I have had several of the male persuasion under my charge, and I know whereof I speak. No man is "a hero to his valet," or to his wife, or sister, or intimate female friend. The evidences of vanity are more numerous and tougher in the male than the female. You cannot stir the very soul of a woman by an ill-setting collar, but a man can be moved to his foundation by a derelict necktie. I have known women hundreds of times to wear a dress, because they had it, that they knew was unbecoming and ill-fitting; but I'd lay an egg that I don't know a man that wouldn't shake his new Winter overcoat if he was convinced it was detracting from his personal loveliness.

* * *

I made that remark to a married lady one time. She laughed.

"My John Henry is superior to any such nonsense," said she.

"Is he? Well, will you agree not to interfere with my work this afternoon?"

"I will."

"Then," said I. "I will put an end to his wearing that grey coat this very day!"

She ridiculed it. The coat was only a month old and had cost seventy-five dollars. John H. would rise triumphant against my plot.

I went to three allies and cut out their work; then I waited for John. He came in to lunch.

"What made you get a grey coat?" I innocently asked. "Was it a present?"

"Lord no. I bought it. What's the matter with it?"

"Why, a man with your pine-shaving colored hair ought always to select dark colors. A light grey and an ash blonde are dreadful combinations."

Marion smiled. I had driven the first nail, however; it was but a tack, but a tack amounts to something when you sit on it. John took his seat at lunch and he felt it.

* * *

The barkeeper was a dandy for dress. As John went out he got a blast from the bar.

"What's the matter, Johnny—sick?"

"Never better."

"I thought you looked bad, but I guess it's that grey coat."

John reached the street and met my second friend.

"You want to get a white hat and you'd take the prize at the Ugly Men's Congress on the Bowery," said this patriot.

My third friend was the man's business partner. They walked up-town together late in the afternoon. In the most casual way this gentleman remarked.

"I've been wondering what ailed you, John; it's that coat. It's unbecoming; it makes you look colorless."

John stopped short like grandfather's clock.

"Just come back with me to Snippem and Shears'. I'll kill the firm for making me this coat."

* * *

They went back, and not only did John order a new castor-beaver, but he left the old one to be sold and borrowed a brown ulster to wear the rest of the week.

Perhaps it was not a pleasant moment for the successful prophet when John walked in with the brown coat.

"The d—— thing didn't fit me—it was too small or something," he said.

And Maria looked over to me and silently took off her switch, as she had bet her back-hair on the issue.

Why, it's the baldest nonsense in the world to give the monopoly of vanity to the women. The most desperate struggles against the work of time are those of the superior sex. We should never see a grey-headed old man if hair-dye wasn't considered as dangerous as vitriol. We should never see a bald head if only wigs were not such infernal wiggy-looking things.

* * *

It may not be generally known, but lots of men whose front locks have deserted them wear artificial bangs stuck with mucilage on top of their veneration. A sort of Maria young man sat in front of me at Wallack's one night sucking a hammered silver ball on his stick. He put up a well manicured hand and rubbed the bridge of his little nose violently to prevent an impending sneeze. I became interested. The nose rubbing was a failure. Sissy recollected that he had heard winking the eyes rapidly was a precaution. He tried that; but with frightful velocity the sneeze took him. He snapped his head back with the concussion, and threw into my lap a little hair mat about three inches square, with three Montague curls that but a moment ago had been his most attractive feature when stuck close upon his marble brow. In his agony at making such a commotion in public, he felt not the extent of his loss. I gently poked him on the arm and held up on my fan the little hair mat.

Years will elapse ere I forget the expression of that face. He lost his presence of mind, or he would have asked me what it was, and put me in a hole by some feat of impudence. As it was, he just clutched at it, dropped it in his hat, sat an instant collecting his scattered brains, and then sprang up and left the theatre. He didn't return, and I never saw him again. I shall always believe he suicided. The muzzle of a pistol was the next thing he looked at with that agonized expression I shall never forget.

* * *

There are lots of false bangs worn by women, but they are pinned on to their own hair. You'd never catch woman to endure the tribulation and insecurity of glueing things on their scalps.

There's a prominent leading man in the land whose forehead goes up so high that nothing but a pulpit seems likely to catch it. He has a nice Jack Sheppard cropped-hair plaster he slaps right on where his own capillary resources desert him. You can't see where the actual leaves off and the added begins.

In the most emotional passages he remembers that patch. He never slaps his brow for fear of unseating his bang; he never clutches at his aching brain, and he never tumbles 'round careless. Oh, no! but he lives upright for his bang's sweet sake.

* * *

A most ridiculous evidence of man's vanity I unearthed last week. The chambermaid pertaining to my apartments is a nice girl and engaged. This Christmas her lover gave her an album with his picture on the first page.

I had seen the man, and the photograph was wholly unlike him.

"I don't think it a good likeness," I said. "I'd never have taken that picture to be his."

"It's the moustache," said the girl. "Tommy has no moustache."

The portrait represented a slim young man with a sweeping, brigandish moustache.

"I don't understand."

"You see, the potograf man give him the loan of it to be took with," explained Ellen.

I followed this thing up, and it seems it's not an unusual thing for a photographer to keep false moustaches for young men who desire to appear well in their pictnres.

Speaking of pictures reminds me of two I have received within a fortnight. One from the far West, another from down East. The one is accompanied by a letter from a gentleman interested in the family of his *protege*, the other by a long missive from a fond mother.

The pictures represent girls of fifteen or sixteen. The down East girl is an unformed, high-shouldered little party, almost feeble in appearance. Her mother writes that she "goes to theatres and can return and act over all she has seen so perfect that she draws tears." She can "chill one's blood with her rendition of Barrett in Francesca." As this is more than Lawrence can do with me by a rendition of himself, I'm quite sure she's a wonder. This young lady, aged fifteen, has made Juliet "her life study," so her mother says. That worthy woman has visited New York and seen Margaret and Mary in the part; returned and carefully compared her daughter's article with the noted actresses, and she assures me, without prejudice, that her daughter is far ahead of both the ladies.

She has written to all the managers, but meets contemptible silence everywhere. She feels sure THE MIRROR could so present this "wonderful gifted creature" that another year would witness the triumph of the phenomenon, and THE MIRROR'S increased wealth in consequence, as she proposes to give a percentage on the girl's first year's earnings to the party who shall put her on the metropolitan stage. THE MIRROR, I'm afraid, can render very little assistance to so weak a little sister as my Portland friend. And another greatest Juliet on earth must "waste her sweetness on the desert air," or such air as they have in the State of Maine.

* * *

The Western girl is a pretty child, and the gentleman who writes me about her is an educated, kind-hearted man. That which I have to say to him replies to a half dozen communications like unto his, and I do so in print to save getting up a circular.

This gentleman says of this young girl that she is fifteen, well educated, and beautiful; that he has attacked in her behalf every manager he ever heard of, or met, and meets no return, The girl's talent is so great that he knows she has only to get the chance to make a sweeping success and clutch the wreath of fame in one jump. Her repertoire, he writes, "at present consists of Adrienne, Frou Frou, Medea, Juliet and Lady Macbeth." Oh, Pontius Pilate! listen to that. Lady Macbeth! Imagine that callow little girl clutching her undeveloped chest, and howling that pleasant speech about forcibly weaning her boneless-gummed baby. Think of her prancing about as Medea with a pair of kids three or four years younger than herself.

My dear sir, you will never get a hearing from any sane manager for a school-girl who can do Lady Macbeth. There's a wholesome belief abroad that a woman should weigh a hundred pounds and be at least of marriageable age before she can grapple with Mrs. Macbeth. If your little girl is able to act get a pretty domestic or society play and launch her on that. When she is under full sail let fly your greatest Juliet on earth; but never think of Lady Macbeth or Medea till the child is thirty.

* * *

I say this in the kindest spirit possible. You will never find a manager if you write to him as you do to me. Take the phial out of that little girl's hand, and the potion drinking convulsion out of the child's dear eyes, and the dramatic stilt from her little legs. Send a picture of her *au naturel* to such a manager as A. M. Palmer. If he has a vacancy in his company for a talented girl he will entertain your propositions. A few seasons in such a theatre would develop the girl's ability and train her properly. But for mercy's sake don't waste money and time trying to make a tragic star of an inexperienced little girl. You will find sharks enough to encourage the wild, impracticable idea if there's a stake in it for themselves; but you will only learn through bitter experience and great loss the truth. I offer you for nothing—that your scheme is utterly impossible. THE GIDDY GUSHER.

Professional Doings.

—The holiday "snaps" have thus far very generally met with poor success.

—Grace Hawthorne comes East after her San Francisco engagement, which closes this week.

—John D. Lundy, a well-known stage machinist of Boston, died suddenly in that city on Monday.

—E. E. Kidder is in Louisville, where Salsbury's Troubadours are presenting his Three of a Kind.

—James O. Barrows' Professor company is reported as having joined the ranks of the disbanded.

—Estelle Clayton has presented George W. Hills, George Holland and Arthur Elliott each with a diamond scarf-pin.

—C. M. Pyke has secured The Beggar Student from McCaull and has added it to the repertoire of his opera company.

—The Mexican Typical Orchestra is in California and is about to make an extended tour of the Slope, afterward departing for Europe.

—Edward Aronson will leave the city on Saturday morning for Old Point Comfort, Va., where he will remain a week for the benefit of his health.

—On Dec. 22, Mr. William Smith, father of May Branson (Mrs. Philip Branson), of the Thompson Opera company, died suddenly in Cincinnati.

—Edward Warren has joined Rhea's company to play the roles formerly assumed by Arthur Forrest. Mr. Warren's press notices were excellent.

—An effort is to be made to raise $25,000 for a monument to John McCullough. It will very probably be successful. Mackay, the millionaire, heads the list with $5,000.

—It is announced that Edward Solomon and Lillian Russell will arrive in the city next week. Here Miss Russell will be in demand in concerts, and can afford to survey the operatic field at leisure.

—Josie Hall, who has been ill for over a week, resumed her part in Evangeline on Monday night. During her absence Hindie Harrison rendered the character of Felician very acceptably.

—Charles Thayer, representative of Edwin Booth, whose engagement at the Fifth Avenue Theatre begins on Feb. 1, paid a flying visit to the city yesterday for the purpose of looking after the tragedian's interests.

—During February Bidwell's New Orleans stock company will play engagements in Chicago, St. Louis, Cincinnati and Indianapolis, the St. Charles Theatre being booked with other attractions for that period.

—R. L. Downing's company, in Tally-Ho, will close season at St. Joseph, Mo., on Jan. 9. The company has had an uneven season—some of it very good. Mr. Downing is reading a play from the pen of George Hoey.

—A great impetus has by some means or other been given to the business of Hoodman Blind at Wallack's, the house being crowded almost every evening. Up to yesterday theatre parties to the number of seventeen had been booked.

—Don Cæsar de Bazan will doubtless have its initial presentation at McCaull's Opera House, Philadelphia, on March 29. Signor Perugini and Louise Lablache will probably appear in it. Both scenery and costumes are now being made.

—A queer company under the name of "Rice" is presenting The Mikado in the West. It is frequently laughed out of town, and sometimes sleeps on its trunks; but it goes merrily on, and when a paying stand is reached much hunger is appeased.

—Alexander Comstock, treasurer of the Comedy Theatre, has purchased Mugwumps from William Gill, and will send it on the road under the name of Some Day. The company will include, among others, Dora Wiley and Richard Golden. Fred. McCloy will act as advance agent.

—Louise Lablache arrived in the city on Monday on the steamship *Servia*. She will take the place formerly occupied by Lily Post in the Black Hussar company in Philadelphia next Monday evening. According to a letter from the Quaker City Monday's sale of seats for next week amounted to $1,400.

—Barlow, Wilson and Rankin had an auspicious opening of their minstrel season in Boston on Monday night; but Carl Rankin, who is still on the limits, did not appear. Lester and Allen's and the T. P. W. Minstrels are booked for early dates at the Hub, so that there will be a glut of minstrelsy.

—The Pulchra Americana remedies for the voice and aids for the make-up are meeting with much favor in the profession. Clubs of a dozen, easily formed in companies, are given a discount of twenty-five per cent. The inhalant produces wonderful results in relieving vocal troubles.

—Last week W. E. Sheridan played a very fine holiday engagement in Bradford, Pa. Business has been very good in Bradford this season. Of late the houses have ruled at $500 and $800. By Saturday, Dec. 26, the house was entirely sold for Fanny Davenport on the following Monday.

—Edwin Cleary, the Tybalt of the Union Square Romeo and Juliet, is making arrangements to take a company to England next Summer to play in his own drama, Les Talleonis. The play is a romantic drama in four acts, and deals with Spanish life in the northern part of Italy during the Fifteenth century.

—Last week the Brave Woman company, with Sara von Leer and James M. Hardie, was temporarily stranded in Charlotte, N. C. While the play is very generally praised, business has been depressingly bad. However, return dates in some places have been played to encouragingly increased attendance. The company is now about to make a tour of the North.

—Such a jolly time as the stage tots of this city had last Sunday evening, through the instrumentality of their benefactress, Mrs. E. L. Fernandez, and a host of other friends, who sent in contributions, has not been equalled since the first little baby that ever made its debut on the boards opened its big eyes on an audience.

—It is rumored that Messrs. Berger and Price, of the Lee Avenue Academy, Brooklyn, E. D., and Colonel and Walter Sinn, of the Park, Brooklyn, have pooled their issues with Poole and Gilmore, of Niblo's, and Murtha and Davidson, of the New Windsor, New York, thus giving four theatres in succession to a combination.

—For some reason the Brooklyn press is "jumping on" the Criterion Theatre in that city. Minnie Maddern became almost hysterical over the very warm reception she received. It is rather cruel that worthy attractions should receive the blows intended by press-man and managers for each other. Manager Hilliard sympathizes with the travelling managers and their companies—sympathizes, that is all.

—Percy Lorain, the Arabella of Hill's Irish Visitors company, was taken seriously ill with fever during the company's Christmas engagement, and was consequently unable to attend to her stage duties. On Saturday the company went to Woonsocket, R. I., leaving Miss Lorain behind. She was able to rejoin the company at Pawtucket, R. I., on Monday night.

—Professor Bristol's Equescurriculum, under the management of J. C. Patrick, has become an established institution in the west stands. Trained horses have a peculiar charm for ladies and children, and the eighteen that have been educated by Professor Bristol seldom fail to draw overflowing houses. The Equescurriculum, which is now filling dates in New York State, will shortly make a tour of Canada.

—Last evening Arthur Forrest and the company engaged to play in Clay Greene's Louis Riel; or, The Northwest Rebellion, left for London, Ont. It is expected that the piece will have a run in Montreal, where it will shortly be produced. No disturbance is expected either from the sympathizers with Riel or the authorities. The author has adopted a conservative tone and made Riel a political fanatic, with certain heroic qualities.

—Daniel Frohman is in receipt of a letter from W. Irving Bishop, the London mind-reader, who claims a royalty on every performance of Camille by Modjeska. Mr. Bishop claims to have the exclusive right to Camille, which he says was vested in him by Matilda Heron. A similar action, it is said, was brought against Modjeska by the mind-reader in London, when he failed to show his legal right to prevent her playing the piece. Mr. Frohman has given the case into the hands of his lawyers.

—Walter Bentley has arrived in town after a somewhat rugged experience on the road. With George C. Miln, in the early season, he found that not only did salaries lag, but that the ordinary professional amenities, so far as the star was concerned, were lacking. Then Mr. Bentley engaged with Louise Balfe; but the lady was taken ill and the engagement abruptly closed. But Mr. Bentley is enthusiastic over Dagmar; he believes that the play will be one of the successes of the early future. At present Mr. Bentley is one of the few good leading men out of engagement. By an unfortunate lapse of twenty-four hours he missed an engagement of three months as stock lead in Winnipeg.

—J. W. Grath is rapidly forming his company for the production of Maeder's farce-comedy, Eloped with a Circus Man. The scene of the last act of the comedy is a genuine circus-ring with a performance in full swing. A picked circus company will assist, including William Dutton, equestrian; William Batchellor, the Davenport Brothers, acrobats; John Purvis and his donkeys and ponies, and a number of others, including a noted rider, yet to be engaged. A comedy company of nine people has been secured. The opening will take place at the Chestnut Street Theatre, Philadelphia, on Jan. 18. The printing, lithographs, etc., will be very elaborate—in keeping with the usual circus display of colors.

—As an advertisement of a new comedy by Herr Schoenthau, and which he intends shortly producing at the Thalia Theatre, Manager Gustave Amberg has had inserted in all the notices of his house the line: "Frau Director Striese ist angekommen." Translated it reads: "Manageress Striese has arrived." Since the first insertion of this line Mr. Amberg has been fairly flooded with letters asking him the reason for his retiring from the active management of the Thalia Theatre, and particulars as to his successor. The climax was reached on Tuesday, when a letter directed to Frau Striese herself, and asking for a position in the theatre, was received. Yesterday Manager Amberg inserted in the German papers a notice to the effect that since the arrival of the "Frau Director," she has been so busy straightening up matters that she would have no opportunity to attend to her large correspondence until later in the season.

MARRIED.

WELLES—WEDDLE.—On Saturday, Dec. 19, at the Church of the Transfiguration, New York, by the Rev. George H. Houghton, INA, second daughter of Thomas and Sophia Weddle, of London, Eng., to H. B. WELLES, of New Haven, Conn.

THE CASINO.
Broadway and 39th street.
Rudolph Aronson,
50 CENTS ADMISSION
Reserved seats, 50c. and $1 extra. Box
Every Evening at 8. Saturday
Grand
AMORITA.
Opera Comique in three acts. Music by
Bulla. Libretto by Messrs.
Translation by Messrs. Klein
Goldmark.
Produced under the direction of Mr.
HEINRICH CONRIED.
Next Sunday evening, Grand Popular Concert.

THIRD AVENUE THEATRE.
3d Avenue and 31st Street.
UNDER THE MANAGEMENT OF I. H. HILL.
JOHN L. SULLIVAN and WILLIAM MULDOON,
Champions of the world, in conjunction with
LESTER AND ALLEN'S
MINSTRELS.
MATINEES WEDNESDAY AND SATURDAY
Special matinee on New Year's.
Matinee prices, 25c., 50c. and $1.

BIJOU OPERA HOUSE.
Mssrs. Miss & Barton, Lessees and Managers.
Evenings at 8. Matinee Saturday at 2.
Continued success of
RICE'S BIG BURLESQUE COMPANY
and Mr.
HENRY E. DIXEY.
Supported by a chorus of sixteen, in a grand production
of the nine and eleven Operettas, burlesque
by William Gill, entitled
ADONIS.
Grand Chorus and Orchestra.
Prices, $1.50, $1 and 50 cents.

UNION SQUARE THEATRE.
Under the management of J. M. HILL, who leases the house
Messrs. SHOOK & COLLIER, Proprietors.
MARGARET MATHER.
supported by
MILNES LEVICK, FREDERICK PAULDING
and a good dramatic company,
in the revival of Shakespeare's romantic
ROMEO AND JULIET.
MONDAY, JANUARY 4,
Miss Mather will appear in
LEAH THE FORSAKEN.

FIFTH AVENUE THEATRE.
Proprietor and Manager.
GILBERT & SULLIVAN'S OPERA SEASON.
R. D'OYLY CARTE'S OPERA COMPANY
in Gilbert and Sullivan's latest Opera,
MIKADO.
The selected from the principal theatres and concert
rooms of London. Only company ever permitted to
play this Opera in New York.

STAR THEATRE.
Broadway and 13th St.
McCAULL OPERA SEASON.
Artistic production of Offenbach's delicious Opera
Comique,
THE BLACK HUSSAR.
Presented by the McCaull Opera Co.
Excellent Chorus. Orchestra.
JOHN A. McCAULL, Proprietor and Manager.
Matinee Saturday at 2.

BARTLEY CAMPBELL'S 12TH ST. THEATRE.
W. W. Thaeuon, Manager.
FOURTH MONTH
of
BEAUTIFUL EVANGELINE
and
RICE'S STAR BURLESQUE COMPANY.
Evenings at 8; Wednesday and Saturday matinees at 2.
south performance—Thursday, New Year's.

GRAND OPERA HOUSE.
Lessees and Managers, Mr. Harry P. Akers
Reserved seats (including chairs and balcony), 50c.
EVERY EVENING AT 8.
WEDNESDAY AND SATURDAY MATINEES at 2.
Mr. GUS WILLIAMS
and his excellent company in George Henry's musical
comedy, entitled OH, WHAT A NIGHT!
Special matinee New Year's.
Next week—JANAUSCHAK.

HARRIGAN'S PARK THEATRE.
Broadway and 30th street.
EDWARD HARRIGAN.....Proprietor
M. W. HANLEY.....Sole Manager
"Fun from beginning to end."
EDWARD HARRIGAN as PATRICK REILLY,
THE GRIP. THE GRIP. THE GRIP.
Mr. DAVE BRAHAM and his Popular Orchestra.
Six New Songs.
Evenings at 8. Wednesday and Saturday matinees at 2.

WALLACK'S THEATRE.
Broadway and 30th St.
Sole Proprietor and Manager, LESTER WALLACK.
A new play in four acts, by Henry A. Jones and Wilson Barrett, entitled
HOODMAN BLIND.
Produced under the direction of Charles Coghlan.
EVERY EVENING and SATURDAY MATINEE.

KOSTER & BIAL'S, 23D ST. AND 6TH AV.
Admission 25c.
Burlesque. Burlesque.
MIKADO.
New Year's Eve, Grand Bal Paré.

COMEDY THEATRE.
Broadway and 29th St.
DELIGHTFUL PARLOR ENTERTAINMENT.
The town talk. The popular craze.
KELLAR.
Morley's Fata Morgana and Mr. James Blamphin.
NEW WONDERS.
Every evening at 8. Matinees, Wednesday and Saturday at 2. Prices, $1, 75c., 50c. and 25c.

MADISON SQUARE THEATRE.
Mr. A. M. PALMER, Sole Manager.
EVERY EVENING AT 8:15. SAT. MATINEE AT 2.
SAINTS AND SINNERS. SAINTS AND SINNERS.
"One of the best plays in many years."—Times.
"Throbbing with human emotion."—Sun.
"It takes the audience by storm. Cast and appointments perfect."—Herald.
Order carriages at 10:50 P. M.

TONY PASTOR'S THEATRE.
Happy New Year. Great Show.
ALL NEW—EVERY FACE A FRESH ONE.
TONY PASTOR'S NEW SHOW.
TONY PASTOR'S NEW SHOW.
THREE MATINEES Tuesday, Wednesday, Friday, New Year's, Saturday, Evening.
Splendid array of artists. The best vaudeville in the New York public.

PROVINCIAL.

BOSTON.

"A short horse soon curried," this week surely. All the attractions good for any thing are too well known to require any new comment, and the others would better remain in their present security.

Little Em'ly was revived during the week at the Boston Museum, but excepting on Christmas night the houses were very small. The cast was an especially fine one, among the best features being the Peggoty of Charles Barron, the Ham of J. B. Mason, the Steerforth of Louis Aitkin, the Betsey Trotwood of Mrs. Vincent, the Little Em'ly of Blanche Thompson, and the Martha of May Davenport.

Nordeck was given at the Park Theatre, with Frank Mayo in the title role, and his son Edwin and Kathryn Kidder in the principal support. Mr. Mayo's personation is, as last year, superb, and I note no changes, though I think the son has gained somewhat. Miss Kidder's Wanda is graceful and willowy as last year, her personation being changed in nothing essential. The support in general is excellent.

The Tigers were the lions of the week at the Globe. The Tigers were John T. Kelly in an Irish character and Dan Mason in a German one. I suppose Lena Merville was a tiger cub. She was certainly playful enough. The two principals were funny in their specialties. But the piece. The programme described it as "a neutral novelty." After that, I think I shall preserve a novel neutrality. "What peculiar things come in with the tide!" appears in black letters on the programme. Let us hope that the next tide will bring in something less peculiar.

From the above to U and I is an easy journey. I sat through this again at the Bijou, understanding that it had been re-written. But I shall require an affidavit of the fact. There are two things Mr. Phillips must forget before he is a success. One is Henry E. Dixey and the other is A. S. Phillips. He gives several imitations of different actors, but his whole evening is spent in unacknowledged imitation of Dixey. In a stock co., with a not too prominent part, I fancy he might accomplish something; but as a star he is lost in the milky way. Jennie Dunn, who has made such creditable appearances in Gilbert and Sullivan's operas, deserves a better chance than she had here, though she made much of what she had. Arthur Dunn appeared in a rollicking dance, and acquitted himself in a lively way. Gus F. Reide and Charles E. Scott deserve encouraging words for the excellent skill in management they displayed.

Gus Williams has made a great advance on previous weeks in his Oh, What a Night! given during the week at the Howard Athenæum. The piece is much better than its name. It is a legitimate comedy, of a lively order, and is played in a legitimate way. The Pottgieser of Mr. Williams is a clever creation, and it is acted throughout in a consistent manner. The co. in support was good in general.

The Mikado has closed its seventh week, its fiftieth performance last Tuesday having been celebrated with the inevitable souvenir programme. I sat through the second act Saturday night, and was much amused at Mr. Howson's efforts to create a panic in laughter. It was his last night in the Opera, and he literally painted it red. At times he seemed to cause as much laughter on the stage as off.

The Comedy of Errors did a good business its second week at the Boston Theatre.

The Victoria Loftus troupe appeared at the Windsor.

Resumé: Ex-Governors Rice and Gaston, Mayor O'Brien, Ex-Mayor Green and William Warren were all in the audience Monday night at the Park Theatre to see Frank Mayo in Nordeck.—John K. Paine is at work on a grand opera.—One of the chief ushers—I do not dare say which one, lest I get him into trouble—said to me one night as I went into the theatre, and asked him if he had a seat for a manager: "Certainly. Go right down into the orchestra and take any seat you please. If the seat you want happens to be occupied, I guess the person will move along and let you have it, for the sake of company." I will simply say that it was not Outhank of the Boston Theatre, who said it; for Henry could not have said so much without getting in a pun of some sort.—Manager Harris, of the Howard, was presented with a fine span of horses and turn-out by attachés, and well-known theatrical people generally, on Thursday night. Mr. Harris is popular with everybody, and his hat is still a good fit.—William Gallagher, the treasurer of the theatre, was presented with two pieces of statuary by Manager Harris on the same evening.—Arthur Wilkinson, who has been doing The Mikado, will take John Howson's place as Ko-Ko. I expect good things of him. He will be remembered as a capital Sir Joseph.—Miles and Barton have secured the Bijou Theatre here on a long lease, and Barlow, Wilson and Rankin's Minstrels begin their season this week. If they draw, they will remain a long time.—E. H. Hastings, the former general manager of the house, will remain as business manager.—The Messiah was given at Music Hall, Dec. 27, by the Handel and Haydn Society.

PHILADELPHIA.

The week preceding Christmas is generally dreaded by managers, but they have had little reason to complain this time.

At the Walnut Street Theatre John T. Raymond has given us the opportunity of seeing The Magistrate. It has met with much favor, having been greeted nightly by large audiences, whose laughter was almost continuous. It is undoubtedly a very clever, mirth-provoking play, calculated to gladden the heart of any local manager who is fortunate enough to secure the comb. It is the best play in which Mr. Raymond has ever appeared here, and his performance was in every way satisfactory. It was more than that—it was good to a degree that surprised even his admirers, who expected to see mannerisms that were happily lacking. Kate Forsyth found herself out of place, and gave a perfunctory performance which seemed to have no joy for her, and which certainly could have been much improved. Joseph E. Whiting, as the fiery Colonel, was at his very best, and deserves warmest praise for his really excellent work. Next in order of merit was Lewis Baker as Captain Vale. He is entitled to favorable mention. Sidney Drew as Cis Farringdown was disappointing; might have made the part much more entertaining. The rest of the cast might easily have been much stronger. The Magistrate remains another week. Jan. 4, the Hanlons in Fantasma.

Maude Granger, at the Chestnut Street Theatre, has drawn fairly good houses with An American Marriage. The play is just about good enough to live—in fact, many better ones have died this season. But if it is not great it is at least pleasing and satisfactory, and doubtless owes its continuous existence to the really fine acting of Miss Granger, and to the fact that her part, Muriel Chantry, is an exceedingly strong one and affords opportunities for powerful acting. Miss Granger was always equal to the task, and made the part one of intense interest. Nor did she fail to present properly its gentler side, for her scene with her child in the last act was charming. Here praise must cease, unless I commend Lisette Le Baron as the young widow; for the rest of the co. were far from good. This week Nat Goodwin; Jan. 4, Norman Opera co.

At the Chestnut Street Opera House, Lawrence Barrett and his excellent co. have nightly filled the house. During the week Mr. Barrett has drawn freely upon his extensive repertoire, and afforded our people a season of refined enjoyment seldom offered them. It is altogether unnecessary for me to speak of the merits of these several performances, but I do desire humbly to pay my tribute of respect to the genius of this man, and above all, to his most praiseworthy ambition and untiring application. Mr. Barrett remains another week, during which time he will present Victor Hugo's Hernani. Jan. 4, Mary Anderson.

[illegible] World has been doing a good business at the [illegible] Theatre, and upon several occasions has [illegible] the house. It was well staged, and the principals were in very competent hands. On Christmas [illegible] attached to this house was thrown open [illegible], and, although not nearly completed, [illegible] by thousands of people, who expressed their [illegible] and pleasure. This week, Estelle Clayton in [illegible] Jan. 4, the first production of The Little [illegible].

[illegible] We, Us & Co. has drawn phenomenal [illegible] Arch Street Theatre. W. A. Mestayer [illegible] are as funny as ever, and that is no slight praise. The supporting co. deserves a share of the honors, and altogether we are glad to have them with us another week. Jan. 4, Annie Pixley in M'liss.

At the National Theatre Burr Oaks has had its return engagement and repeated the success achieved at the opening of the season. Possibly this play was the harbinger of good fortune, for this house claims, and I believe justly, not to have had a single bad week. This week, Edwin Arden in The Eagle's Nest; McNish, Johnson and Slavin's Minstrels, Jan. 4.

Gilmore's Devil's Auction has been the week's attraction at the New Central Theatre, and has packed the house. It has abundantly proved that it deserves the great success which has constantly attended its tour, and its laughable comedy, pleasing ballet and fine spectacular effects render it a very strong card. This week Gilmore's Za-ma-ra.

The great event of the week, and of the season, has been the production of German Opera at the Academy of Music by the co. from the Metropolitan Opera House, New York, under the management of Zimmerman and Nixon. All things considered, no more worthy or praise-deserving season of opera has ever been given in Philadelphia. We have listened to many superior individual voices, but have never known a cast of greater average excellence, and we moreover realize that it has never been our privilege to listen to artists whose voices could so adequately render the declamatory music of Wagner. Add to this the powerful chorus, the grand orchestra, the magnificent stage settings and accessories, and it is not surprising that we felt that the glorious possibilities of opera were just being revealed to us. The most satisfactory work of the week was Tannhaeuser, although excellence marked every production, and night after night introduced new artists as fitting rivals of those who had already won our appreciation. I will not speak of them individually, for time and space forbids; but I cannot close this item without a word of praise for the orchestra, which is the finest to which I have ever listened, and which crowns with triumph Herr Seidel and his youthful coadjutor, Walter Damrosch.

Dots: McCaull's Mikado completes its run here this week, and gives place to the Black Hussar.—Forepaugh's Theatre cannot hold its eager patrons and is to be enlarged by the addition of another gallery.—The Mikado at the Arch Street Opera House is drawing even better than upon its first presentation, and deserves to, for it is better done.—The Journalists' Club received the McCaull Opera co. and members of the German Opera co. on Saturday night last. The Club entertains well, and the occasion afforded much pleasure to the many guests.—George W. Hills, in advance of Estelle Clayton has been here all the week. The squirrel has made many acquaintances. Mr. Hills is debating whether he shall train a blood-hound or a wolf for next season. Neither of the latter animals will he carry in his pocket.—The Maze, a building devoted to circus and athletic performances, is the last applicant here for public favor.—The new Theatre Comique is offering "the boys" strong attractions and is proving a financial success.—Jennie Prince will leave the McCaull co. to take part in the coming production of the Little Tycoon.—Robert E. Graham, by his clever imitations and sweet little songs, became the lion at the Journalists' reception.—Frank L. Gardner ate his Christmas turkey in Philadelphia and talked Jack-in-the-Box.

NEW ORLEANS.

The military and spectacular drama of Youth has proven a very attractive holiday programme at the St. Charles Theatre, and good houses have been the rule. The mechanical and scenic effects have been unusually interesting, and well worked. The large number of utility people employed in the production have been admirably drilled, and the stage management of Barton Hill is worthy of special commendation. Of the actors it is hardly necessary to speak, as the co. has so often been pronounced thoroughly good. C. B. Welles, to whose lot generally falls the unpleasant characters of the plays presented, is a very conscientious artist, always doing his work. Major Reckly, in his hands, is a feature of the play. Emma Maddern and Louise Dickson are very useful members of the co. They are cast for all sorts of parts, and always acquit themselves creditably. Minnie Monk is a capital interpretor of a certain class of old women—the dignified and impressive kind. Youth will be given a second week.

Shaun Rhue has been the bill for Mr. Murphy's second week at the Academy of Music, and has drawn fairly well. Mr. Murphy's co. is a good working one, though none are specially good actors. Roland Reed opened 27th in Humbug.

James O'Neill and a good co. have been giving us a week of Monte Cristo at the Grand Opera House. Business has been very good, possibly the best done at this house during the season. Miss Robbins, the leading lady of the co., is a new comer here, and has made a most favorable impression. Her Mercedes is a very attractive piece of acting. The star's acting in the title role is so well known that it requires no special mention now, save to say that the same good and bad points so often mentioned still exist, and are possibly more pronounced than ever. J. W. Shannon, who last season played Caderousse, Nowdars Noirtier, and does it very well. Fort's Baltimore Academy Opera co. began a short season, 27th. The Queen's Lace Handkerchief was the first opera.

At the Avenue Theatre Skiff's Sans Souci Opera co. has done remarkably week. Pinafore has been given for a change of bill, and its everlasting attractiveness was again proven. The Huntley-Gilbert comb. comes to this house, 29th. Rosedale is announced as the attraction.

Faranta has been doing splendid business at his Iron Theatre with Lorreland's Circus. Robinson's Dime Museum has drawn its full quota.

Obituary: Joseph A. Gulick, who died here, 12th, was a native of this city, and was brought up by Captain James Aiken, one of our most prominent citizens. Miss Gulick (a sister of deceased) resides here, and is employed in the Post-office.

CINCINNATI.

Shadows of a Great City proved a most profitable holiday card at Heuck's, the work of the co. stamping the organization as one of the very best seen in this city during the season. Annie Ward Tiffany's Biddy Rowan won for that painstaking artiste an almost nightly recall. The piece was handsomely staged by Manager Fennessy. This week the Norman Opera co. in The Enchantress, followed 3d by Evans and Hoey in A Parlor Match.

Louise Balfe's serious illness necessitated the closing of Havlin's until 23d, when Dagmar was presented with May Brookyn in the title role, supported by Walter Bentley and the remainder of Miss Balfe's support. When the fact is taken into consideration that Miss Brookyn was almost unacquainted with the role so hastily assigned, her work during the brief engagement is entitled to favorable notice. Wednesday and Thursday evening the prompter's services were called into requisition, but during the remainder of the week the artiste was almost letter perfect in the role. This week Milton Nobles in Love and Law, followed Jan. 3 by W. H. Power's Ivy Leaf comb.. Ezra Kendall underlined for 10th.

May Blossom, with George Cayvan and Ben Maginley in the cast, closed a fairly successful week, 27th, at the Grand. This week Maggie Mitchell in a repertoire, indisputably her own, with Pearl of Savoy as the initial programme.

The canine drama gives way to the equestrian at the People's current week, the Wallick Bandit King comb. replacing the Stephens and Gray co. at that house. To those who, like genial Nat Goodwin in Hobbies, thirst for gore, the new attraction affords full opportunity for enjoyment. The Hallen and Hart Prize Ideals are underlined for week of Jan. 3.

On the List: William Smith, a city official and at one time very prominent merchant of this city, died 22d at his residence in Cincinnati. Deceased was the father of May Branson, wife of the leading tenor of the Thompson Opera co.—Manager James E. Fennessy, on behalf of Hubert Heuck and co. and Charles Frohman, donated two private boxes for the performance of Enchantress 28th, at Heuck's, to the Children's Home. The boxes were disposed of at auction "on change" 24th, and realized $20 for the beneficiaries.—The management of the Grand signalized Christmas by distributing presents among those in attendance at the matinee.—Manager Fennessy of Heuck's was suddenly called to Independence, Ky., by the serious illness of his grandfather.—Louise Balfe was removed from her room at the Grand Hotel 23d, despite the earnest remonstrance of her physician, and taken to Cleveland by her manager, Abe Erlanger. The sudden departure was ascribed to the anticipated arrival of G. H. Leonard, the artiste's husband.—There is a rumor current to the effect that Manager Miles' nephew, Harry Lewis, is to be shortly added to the executive staff of the Grand. Harry's recent ventures have not seemingly been largely successful, if the outcome of The Diamond Broker and Orpheus and Eurydice combs. be taken as a criterion, and his local friends are pleased at the prospect which secures for him a permanent position in the city.—The "standing-room only" sign was displayed at Heuck's 25th, as early as 7:50 P. M.—Edwin Cleary, of our sister city, Covington, Ky., who is now one of the co. supporting Margaret Mather, writes to a local friend with reference to that proposed starring tour, that in the event of his new play proving a success he may possibly put it on the road. His piece is to be brought out in England during the Summer.—Patti Rosa in Lotta's play, Bob, appeared at the Grand Sunday, 27th.—Manager Gabriel of the Vine Street Opera House announces for the current week: Cort and Williams, Pellam and Alton, Neil Smith and his dogs, the Farinas, Madeline, in juggling specialties; the Smiths (Lizzie and Lawrence), and Laugreen, the wire walker.—The Dagmar comb. disbanded in this city 27th at the close of the co.'s matinee at Havlin's.—Manager Anderson of Harris' Museum opines that were it not for the extraordinary Sunday attendance Cincinnati would be classified among the "dead" theatrical towns of the country.—Bandmann's engagement at Harris' was successful even beyond the most sanguine expectation of the management.—George C. Boniface in Streets of New York is the current week's attraction at this house.

CHICAGO.

W. J. Florence met with a cordial reception at McVicker's Theatre, where he appeared as Obenreizer in No Thoroughfare. He gave a forceable and artistic characterization of the Swiss scoundrel, and proved himself to be an artist in depicting the various emotions of love and passion that make the part so difficult to act without overstepping the bounds of nature. He was best however, in the scenes where his villiany was hidden under a cloak of suavity and friendship as he cajoled his confiding friend into a belief in his honesty. The second week of the engagement will be taken up with performances of Our Governor, Mighty Dollar and Dombey and Son. Mrs. Florence will appear in these pieces. The Silver King with Frank Bangs in the title role Jan. 4.

Aimee delighted fair-sized audiences at Hooley's with her piquante and saucy part of Mme. Desprunelles in Divorcons. She played Mam'zelle on Christmas day to an overflowing house. Russell Bassett is hardly as good in the leading support as the actor who preceded him; but his style is much quieter. This week Evans and Hoey in Parlor Match. Mr. and Mrs. George S. Knight in Over the Garden Wall, Jan. 3.

The Enchantress, Balfe's opera that Alfa Norman and a mediocre co. have been presenting the past week at the Columbia, did not prove a popular attraction. The receipts on Christmas Day saved the co. from loss. Annie Maxwell made the chief success, in a vocal way, by her singing an interpolated song "Life of My Life." The opera was well costumed, but the untrained supernumeries and poor scenery offset the effectiveness of the dresses. This week, May Blossom.

The new piece of Messrs. Harrison and Gourlay, Out of the Frying Pan Into the Fire, is not so good for the purpose of showing off the abilities of the comedians as Skipped; but they manage to get lots of fun out of it, and pleased fair audiences during their stay at the Chicago Opera House. The co. is somewhat more capable than the one supporting the stars on former visits. This week the Wallack co. in Diplomacy. McCaull Opera co. in Mikado, Jan. 3.

The Rag Baby is keeping up its end in popular esteem and the Grand is well filled every night. The engagement lasts one week longer. Charles Bowser in his new play, In the Swim, Jan. 3.

The Haverly Home Minstrels and the Haverly Mastodons united in an entertainment at the Chicago Opera House on Sunday, 27th. The house was full and the show was fully up to the average of minstrel performances. The Home troupe is having great success.

The People's Theatre did a most excellent week's business with Ada Gray in East Lynne. This week, Boucicault's After Dark. Gray and Stephens co. in Without a Home, Jan. 4.

Oliver Byron found his play of The Inside Track, a great card, and the Academy of Music was crowded all the week. It is a simon-pure sensation play, and is packed full of harrowing situations: This week, John A. Stevens in his latest sensation, A Great Wrong Righted.

The Dalys in their curious athletic play, Vacation, had a fair week at the Standard. This week Lillian Russell will repeat her performances of Billee Taylor and Polly. The manager also promises to produce Boccaccio and Princess of Trebizonde, but it is not a certainty. Prairie Waif, Jan. 2.

Byron goes to the Criterion this week, where Alone in London met with fair success during the past week.

Items: In accordance with his annual custom, Manager Dan Shelby, of the Academy, presented all the employes of his theatre with Christmas gifts in the shape of turkeys to the married men and money and useful gifts to the single.—J. C. Klein, who was business manager for Kiralfy Brothers last Summer, is at present on the *Tribune* staff in this city.—In looking over the season of 1885 since last September, it cannot be truthfully asserted that the business done in the Chicago theatres came within several thousands of dollars of being so prosperous as a year ago at this time. It is pretty generally known in local theatrical circles that one prominent theatre here has had but two weeks of really paying business since the opening of the season. There are some others that have just managed to pull through. Salaries of employes have been cut in two instances. The outlook for the succeeding four months is not encouraging.

SAN FRANCISCO.

Dec. 22.

The week ending was devoid of anything like interest on the part of the public or much profit to the managers. Allan Dare closed a fortnightly season to a fairly good second week at the California. Charley Reed's Minstrels ditto at the Standard. The European Specialty co. likewise at the Bush. The Judic French opera season is ended at the Baldwin. Her benefit Friday night drew out the only large audience of the week. Her season has not been a failure financially or artistically, yet little profit is claimed owing largely to the lady's illness which closed the theatre for a time.

The Black Cloaks has done a splendid business at the Tivoli and continues as the attraction this week, having turned people away Saturday night. Falka will follow; then Nanon, provided the injunction suit results favorably to the Krelling Brothers. Otherwise, Three Musketeers.

The European Specialty co. began the second and last week with a good house and a change of bill. Kennette, the Man-Fly, is added to the co. since my last letter and quite an acquisition he is, too. Alice Harrison follows.

Around the World in Eighty Days was produced by the Kiralfys at Rankin's California Theatre last night under the management of Al. Hayman. El Mahdi was there; so were the ballet premieres and coryphees, the beautiful scenery, the dazzling transformation, the elegant costumes. The Magnani troupe of street-pavers, and the wonderful stage effects were also among the enjoyable features which so disguises the old tour one scarcely recognises it. Packed house.

Grace Hawthorne began a two weeks' season last night at the Alcazar, presenting Queena to a very good audience. Miss Hawthorne was kindly received. She was given some beautiful flowers and recalled several times. In the following cast Mr. Barringer and Mr. Rutledge took their parts on a few hours' notice, Mr. Clifton and another gentleman having disappointed Mr. Kelly at the last moment: Queena, Grace Hawthorne; Lord Walter Huntington, Charles Barringer; Clarence St. Clair, J. P. Rutledge; Earl of Chandos, James R. Garey; John Heary Wilkins, Logan Paul; Frank Horton, Scott Cooper; Florence Nightingale Fletcher, Bertie Willis; Alice St. Clair, Marie Lapelle; Mrs. Montrose, Mrs. Elizabeth Saunders; Little Queena, Little Stella May.

Midsummer Night's Dream was brought out on a scale of great magnificence at Hayman's Baldwin Theatre last night by the Rankin California Theatre co. Following is the cast: Theseus, Frederic de Belleville; Lysander, D: H. Harkins; Demetrius, Joseph Holland; Egeus, C. G. Greene; Philostrate, H. Z. Bosworth; Nick Buttom, Frank Mordaunt; Quince, George Osbourne; Snug, C. G. Ray; Flute, Frank Wright; Snout, George Y. Stevens; Starveling, J. J. Wallace; Hippolyta, Mrs. F. M. Bates; Hermia, Mabel Bert; Helena, Adele Waters; Oberon, Mrs. McKee Rankin; Titania, Maude Stuart; Puck, Ruby Illidge; First Fairy, Trella Foltz; Second Fairy, Helen Glidden; Peaseblossom, Bertha Earle; Cobweb, Millie Butler; Moth, Ella Payne; Mustard Seed, Eva Kelley.

Mrs. Rankin as Oberon dressed and acted the character better than her friends expected she would, and gave the greatest satisfaction. Mabel Bert and Adele Waters were pictures of loveliness as Hermia and Helena respectively. Nick Bottom, by Frank Mordaunt, was a pleasing surprise, while no part was better taken or made up for than that of Snug, by Charlie Ray. Under Mrs. Rankin's tutorship, little Ruby Illidge played Puck as well probably as Mrs. Rankin did in her girlhood days. The scenery by Mazzanovich was the perfection of art throughout, while the Mendelssohn music will become one of the most enjoyable features of the play, particularly the song without words and the Nocturne arranged by Edgar S. Kelly. Wife and Child, by McKee Rankin and Fred Maeder, will follow Midsummer Nights Dream at the Baldwin; the Notre Dame.

Theodore Hamilton and his co. follow Grace Hawthorne at the Alcazar in An Indian Princess.

Driftwood: Joseph Holland celebrated his 25th birthday the other day, thus dispelling his presentiment of premature death. He received presents and congratulations from many friends, among whom was Joseph Jefferson, for whom Joseph Jefferson Holland was named.—The report that Frank Mordaunt goes out in Old Shipmates or anything else, the gentleman denies.—Frederick W. Bert is reported as making up a co. to play his Red Pocketbook in the East.—Susie Williams, the young and pretty debutante of the California co. last week received a floral piece in which she found a ring set with twenty-one good-sized diamonds. It was from as many of her society friends. It is well to possess riches in addition to the above attributes, for this young lady willingly begins at the bottom to work her way up. The other evening she entertained the ladies of the Rankin California co. with a banquet. The corsage boquets alone cost more than her week's salary. Miss Williams was known as a splendid entertainer in society, and I believe she will not be less appreciated in her chosen profession.—On Christmas McKee Rankin will be presented with a cat's-eye pin imbedded in a diamond cluster. It is from the California Theatre co.—Tivoli masquerade occurs Saturday night next, at which it is expected the profession will attend as generally as at the Elks' ball in New York.—The Baldwin orchestra struck for pay during the illness of Mme. Judic. Most of them were paid and discharged; so it is reported.—George Werner is now business manager for Grace Hawthorne.—The Orchestral Union gave its most successful concert 15th, setting the music world wild with praise.—Charley Reed's Minstrels presented Around the Block in Eighty Minutes last night in connection with Charley Rest-Your-Aunt.—W. W. Kelly has the late Baldwin orchestra for his Hawthorne season at the Alcazar.—Nellie Boyd has purchased The Unknown from John A. Stevens, in which she and Theodore Roberts will star in the South. Mr. Roberts is a young and handsome actor, whose home is in San Francisco, and whose family is one of the most prominent.—C. D. Colman, your St. Louis correspondent, is the friend and companion of my youth. He was here the past week, the guest of H. C. Townsend, of railroad fame, to attend the Railway Convention.—George Turner, of the European Specialty co., joins Charley Reed's Minstrels, appearing 28th—which date, by the way, is the same on which Wilson and Cameron also make their opening curtsey.—Frank Farrell left Thursday for New Orleans, whither he goes in the interest of the Judic Opera co.—Colonel and Mrs Haverly, Mme. Judic, A. Durand, Mr. and Mrs. E. D. Price, Charles McConnell, Frank Unger and Adele Waters attended Reed's Minstrels Saturday night.

BALTIMORE.

Christmas week was unusually quiet with us all the theatres doing a fair, quiet business. People here are rather domestic in their tastes, and spend the holidays in home amusements much more than in seeking it outside. At the Academy of Music, Annie Pixley divided the week between M'liss and Zara, and on Saturday night gave her only performance of Eily. During the two years that she has been absent from us, she has improved both in looks and in voice, and her acting has lost none of its peculiar winsomeness and charm. Her support was excellent, Harry Meredith being particularly good. On Monday night Lotta opened for the week in Mlle. Nitouche to a big house. She is a great favorite both socially and artistically in this city. Next, Fanny Davenport as Fedora.

Kate Claxton's engagement at the Holliday Street Theatre was a light one. Called Back did not seem to strike the popular fancy. Neither the star nor the co. appeared to advantage with the single exception of Harry Lee, who made a fine piece of character acting of the Italian, Ceneri. Charles Stevenson was weak in the part of Gilbert Vaughn, and Miss Claxton did nothing to sustain the reputation she has earned here in former years. J. K. Emmet was greeted by a large and cordial audience on Monday night in Fritz in Ireland. Next, Robson and Crane.

At Ford's Opera House Estelle Clayton appeared in Favette and drew very good houses. Apart from being a pretty woman and a handsome dresser, she is a hard-working, painstaking actress, and her efforts found favor with her audiences. The dramatization of Ouida's works is a difficult task, but Miss Claxton has done fairly well with "Tricotrin" and made a rather attractive play. The support of the co. was good. Arthur Elliott made an effective Bernardus, but has a tendency to rant in the more heavy scenes. Maggie Pierce, a Baltimore lady, and one who has lately adopted the stage as a profession, played Angelique Duprez conscientiously and cleverly. Her dying scene in the fourth act was unusually well done. The rest of the co. were good. On Monday, Lizzie Evans began a week's engagement in Fogg's Ferry. Next, Gus Williams in What a Night.

At the Monumental Theatre the management has announced as the attraction for New Year's week, a consolidation of three co's., including the Silbon's Cupid Coterie, Ben Said, Bedouin Arabs and Flora Moore. Next, Moore and Vivian's Our Jonathan co.

J. Z. Little is appearing at the Front Street Theatre this week in his own version of The World and drawing good houses. Next, one of the Bravest.

At Harris' Masonic Temple Museum business just goes on as usual; crowded houses every day and no signs of its falling off; at least none are visible to the naked eye. J. M. Hardie and Sara von Leer began the week on Monday afternoon in A Brave Woman. Next, D. E. Bandmann.

They say! The Oratorio Society intend remodeling their hall, or are talking about it. In the length and breadth of this great land there is probably not a hall needs it as badly as the Oratorio Hall here. I was thinking, the other night, while listening to a performance of St. Paul, that if a fire should break out in that building the next edition of the directory of Baltimore City would be several thousand short, and there would not be enough of the chorus left to give a creditable rendition of "Sweet By-and-By." The entrance to the hall is so wretchedly small that, by the time all of the audience were in, the performance had been going on for more than half an hour. Only one person can enter at a time; the door, or slab, or whatever it may be called, being about the size of an ordinary coffin-lid. The acoustic properties are bad, and while there are some places in the hall where one can hear right well, there are many places where it is impossible to understand a word that is sung. The exits are not by any means sufficient. It is to be hoped that the Society will make the intended and much-needed alterations.

CLEVELAND.

The present week has of course been a festal one here, all the theatres doing a good business. It seems to matter little whether the times be good or bad—whether money be plentiful or scarce—the masses will "blow" themselves on an occasion like this, if they have to borrow the money to do it, and hence the manager's heart is glad at present, and if he had his own way, he would doubtless arrange a national holiday for every week of the theatrical year

At the Opera House, Kate Castleton, in Crazy Patch, did a good business. The piece must be classed with Rag Baby, Tin Soldier and other plays of that kind, which possess little or no intrinsic merit; and owe their success almost entirely to the strength of the cos. producing them. Charming and trim little Kate would doubtless wear well in anything, for one can hardly help falling in love with her in any role she assumes. Her co. is A No. 1. John E. Gilbert as the escaped lunatic and Eddie Girard as the policeman are fine. This week, Salvini and T. P. W's Minstrels.

The co. which presented The Pavements of Paris at the Cleveland Theatre, is fair throughout, but not near so good as the one which formerly handled this drama. Phosa McAllister is a little slow in some of her lines, and William Ashton as Vicompte De Flachon suffered by comparison with Harold Fosberg. Hal Clarendon, formerly leading man of Maude Granger, has the longest part in the play as the Baron, and deserves praise for the good work he does. If gentlemanly and big-hearted Hal would "brace-up" and attend strictly to business; he would doubtless win a high place in his profession. Next week, In the Ranks.

Campbell's beautiful drama, The Galley Slave, produced at the Academy, did not meet with the degree of success it deserved. It looks as if the play had seen its best days. This week, Prairie Waif and Dutchman.

Hallan and Hart's vaudeville co. crowded the People's Theatre. It is a good show. Week of 28th, Hazel Kirke.

Splits: W. H. Power, proprietor and manager of the Ivy Leaf co., was here this week the guest of his treasurer D. H. Wilson, whose home is here. These gentlemen report their co.'s business excellent thus far. Their business at East Saginaw, where the co. opened Christmas, is said to have been the largest ever played there.—Katherine Rogers and Maude Granger are the next Cleveland theatre attractions.—Bennett and Moulton's Opera co. will follow Hazel Kirke at the People's.—Lilly Clay's Adamless Eden will doubtless draw the b'hoys at the Academy week of Jan. 4.—The receipts of the Kate Castleton engagement at the Opera House were surprisingly heavy.—Shadows of a Great City at Opera House week of Jan. 4.—The little ones at the various orphan asylums here have been invited to the New Year's matinee of the T. P. W. Minstrels at the Opera House.—D. H. Wilson, treasurer of the Ivy Leaf comb., is again in the city, having been hastily summoned by the sudden death of his father, Mr. J. F. Wilson, which occurred the 26th. "Dode" has our warmest sympathy in this sad affliction.

ST. LOUIS.

Olympic Theatre (Pat Short, manager): The funny team, Evans and Hoey, in their excellent farce, A Parlor Match, did a rousing week's business on their return engagement. The popular comedians, Harrison and Gourlay, in Out of the Frying-Pan into the Fire, opened 27th.

Grand Opera (John W. Norton, manager): Mlle. Rhea, in a repertoire of emotional plays, had a good paying week's business. Sells' Humpty Dumpty this week.

Pope's (Charles Pope, manager): Three of a Kind, with Nate Salsbury and Nellie McHenry in the leading parts, drew immense houses all week. Aimee follows, coming 27th.

Standard Theatre (William H. Smith, manager): Rentfrow's Pathfinders had a prosperous week's run, and furnished a good specialty entertainment. Ezra Kendall in A Pair of Kids, 27th.

People's Theatre (W. C. Mitchell, manager): Michael Strogoff, presented with excellent regard to spectacular effect, and the co. rendering it, gave an unusually good production. It drew well, the week being profitable. Edwin Thorne in The Black Flag, 27th.

Casino (George McManus, manager): Alice Townsend and a bevy of female stars held the boards the past week to good business in An Adamless Eden. Lilly Clay is the leading spirit. The Howard Athenæum Specialty co., 28th.

Around the Clock: Manager Charles Pope is home again after his extended Eastern trip, and is looking finely. He is making preparations for his tour next season. It will be conducted on a grand scale. Manager Pope is one of the best actors in the legitimate known to the stage, and his return to the boards will, no doubt, be marked by a repetition of the brilliant success he achieved in seasons past.—Porter J. White, the best young actor of juvenile parts ever turned out in St. Louis, is home spending the Christmas holidays, having obtained a short vacation from Robert McWade, whom he is supporting in Rip Van Winkle.—Mlle. Rhea gave a banquet to her co. at the Southern Hotel, Christmas. Mr. Pat. Short, of the Olympic, was the only invited guest. In the absence of Mr. Norton, he represented the Grand Opera House also.—John W. Norton, who has been so seriously ill with rheumatism is, his many friends in and out of the profession will be glad to learn, convalescing. His talented wife Emma Stockman-Norton, has also been seriously ill, but is now slowly improving.—The Seige of Paris, with its reduction of prices and Sunday sessions is drawing big.—Broadway and Treyser's Dime Museum, with its collection of all kinds of curiosities is meeting with well-deserved success.

BROOKLYN.

Grand Opera House: Frank Mayo renewed his success in Nordeck. The crowded house of Monday night testified that it suited the frequenters of the Grand. Kathryn Kidder has much improved since her last appearance here, and shared the honors with the star. Next week, Bella Moore in A Mountain Pink.

Academy of Music: The appetite for Mikado is just being whetted, and the Duff co. are furnishing a feast. A good house greeted this co. Monday night, and they rewarded the attendance by spirited acting. Harry S. Hilliard received special favors.

Criterion Theatre: Minnie Maddern is a Brooklyn girl, and that she has honor in her own city was proven by her Monday night's audience. In Spite of All was her play, and the liberality of her management was shown in the setting it received. She was excellent, as was her support. Next week, John L. Burleigh presents The Bohemian.

Brooklyn Theatre: But thirteen seats were unoccupied Monday night. It was a full-dress, fashionable first-night, and those who had not visited the house for weeks were surprised at the theatre's change for the better. Mary Anderson, excellently supported in Pygmalion and Galatea and in Comedy and Tragedy, was the star. She was recalled two or three times after every curtain. Next week, The Devil's Auction.

Park Theatre: Not even standing room to be had Monday night, the attraction being McNish, Johnson and Slavin's Minstrels, whose manager terms them the "swell troupe of the world." William Henry Rice, the original Sarah Heartburn, can still be heard two blocks off as in the good old days of Hooley's Minstrels. Next week, Lawrence Barrett ushers in the spectacular legitimate with nine plays.

Tips: Harry Hilliard's presentation of False Shame at the Criterion on the 18th of January promises to be a society event.—Nat Goodwin made the laughing and financial hit of the season at the Park last week.—County Judge Moore has been an almost nightly attendant on The Mikado at the Criterion this week, learning how "to make the punishment suit the crime."—There is a big sale of tickets for the American opera, which opens at the Academy of Music on Jan. 11 with Taming of the Shrew.—Colonel Mapleson closed the Italian opera season at the Academy of Music with Faust last Thursday.—The Park and Criterion held the biggest Christmas houses, as theirs were Christmas plays.—A number of Brooklynites are in the Criterion Opera co., which gives nine performances at the Academy of Music between now and April.—Charles H. McConnell, recently of the Brooklyn, is reported to have "struck it rich" in a California gold mine.—Colonel Sinn sports a gold-headed cane as the gift of ex-County Judge Troy.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Tony Denier, with his excellent pantomime, is furnishing fun and amusement to crowded houses. The managers invariably have Tony for holiday week and their wisdom is shown by the good business done. Next week, Duff's co. in The Mikado.

Lee Avenue Academy of Music (C. L. Woglom, manager): Bartley Campbell's well known play of Siberia is presented this week. Goodly audiences. Next week, We, Us & Co.

ALABAMA.

SELMA.

Academy of Music (L. Gerstman, manager): Academy Opera co. 18th, in Boccaccio, 19th, matinee, in La Perichole, and night in Fra Diavalo. Large audience. Performances excellent. Professor 23d, to good-sized house; good rendition.

MONTGOMERY.

McDonald's Opera House (G. T. McDonald, manager): Lida Gardner's Female Mastodons opened to standing-room only 21st. Fair business 22d, 23d and 24th.

Montgomery Theatre (Jake Tannenbaum, manager): James O'Neill in Monte Cristo to crowded house, 18th. Fair business at matinee and evening 19th. Academy Opera co., Jeannie Winston in the title role, presented Von Suppe's opera Boccaccio, to a good house, 21st. M. S. Theatre co. presented The Private Secretary, William Gillette in the leading role, to small house, 22d. Roland Reed in Humbug to small house 23d.

Item: Harry Richards and wife have been in the city several days. They will join the Acme Dramatic co. at Talladega, Ala. Mr. Richards will be a partner and manager.

CALIFORNIA.

WOODLAND.

Opera House (N. S. Beals, manager): Grace Hawthorne co. 11th, 12th and matinee. New Camille, 11th; matinee of 12th, Frou-Frou, and evening Adrienne Lecouvreur. The Woodland people were highly delighted with the co., who were all good in their parts. But Grace Hawthorne and William T. Clifton seemed to our people unapproachable in their respective roles. They were called before the curtain at the close of every act, and received more demonstrations of applause than any actors who have graced these boards up to this time. Only a Farmer's Daughter and Only a Woman's Heart co. appeared 15th and 16th to small but interested audiences.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): The Thompson Opera co. played week of 14th to large houses, appearing in The Mikado and The Beggar Student. The co. gave excellent satisfaction—Carrie Godfrey in a marked degree, especially in her rendition of Laura in The Beggar Student, while she was seen to good advantage in The Mikado as Katisha. The co. made many friends in society here, and so great was their artistic success that they will return for two weeks in February. Mme. Judic appeared 22d and 23d in La Perichole and La Grande Duchesse. Good business. Prices were raised from $1 to $2.50. The Baldwin Theatre co. will be seen in The Wages of Sin, In the Ranks and My Partner week of 28th. Alice Harrison in Hot Water, Jan. 11, 12, 13, 14. The Mexican Orchestra, 22d, 23d, 24th.

COLORADO.

DENVER.

The Carleton co. at the Tabor closed a most successful week night of 19th. The last three nights were devoted to the authorized version of The Mikado, with the popular baritone in the title role. He dresses the part exquisitely, and his disguise is complete. Of course he sang in his usual faultless style. Mr. Drew's Ko-Ko is capital, though in some instances he is not as funny as MacCollin, notably in the "Tit-willow" song. Mr. Drew, however, did not intersperse his lines with a single gag. Clara Wisdom gets up her Katisha in excellent style, and no fault can be found with her acting. But it's a pity this lady is not gifted with a better voice. Alice Vincent is now permanently cast as Pitti-Sing, and Louise Paullin is Yum-Yum. The chorus is splendid. All in all, it was the most artistic performance of the opera we have had. McIntyre and Heath's Minstrels opened 21st to a fair house and remained during the week. They drew fairly well. Not a phenomenally good show on the whole. There were some good and novel features, however. A week of grand opera will be inaugurated Monday night, 28th by the Milan Italian Opera co. Michael Strogoff, Jan. 4, week; Harrison and Gourlay, 11th.

At the Academy Alice Harrison's engagement was not an overwhelming success in any respect. If it were not for a few of Miss Harrison's specalties, what an awful waste of time it would be for one to go and see Hot Water. I understand the sprightly Miss Alice is soon to appear in a new play. She needs one badly. Not a great deal of interest was taken in the Denver Musical Association's performance of The Mikado, notwithstanding that a good share of the proceeds went for worthy benefits. The only reason I can give is that we have had enough of The Mikado for the present—four different cos. within six weeks. Then again, it was Christmas week. Mr. and Mrs. Knight are booked for week of 28th. Their play, Over the Garden Wall, is new here.

Small Talk: Fred. Fishbach is not now in the employ of P. T. Hughes, manager of the Academy. Mr. Fishback sold tickets.—Passenger Agent Hooper of the popular Denver and Rio Grande road has gotten out a text of The Mikado as an advertisement.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Stetson's Mikado co. played a very profitable return engagement 25th and 26th. Four performances were given, and at each the house was well filled. On two occasions every seat was disposed of. A third visit is promised. Alice Carle has supplanted Augusta Roche as Katisha, which is the only change in the roster that has been made since their last appearance here. Fantasma week of 28th.

Carll's Opera House (P. R. Carll, manager): After a week's rehearsal, Dore Davidson, with a reorganized co., presented Lost 25th and 26th. The co. included the following among others: Dore Davidson, Jerome Stevens, who returned to New York after the second performance; Archie Boyd, T. H. McGrath, Elmer Grandin, Ramie Austen (jointly starred), Bessie Bernard and Lidia Haynes. A poor play, poorly done.

Bunnell's Museum: Humpty Dumpty and Red Riding Hood drew the children last week. N. S. Wood will entice the adults 28th.

American Theatre: May Adams' Chinese Minstrels brought the bald heads together last week.

Items: John Stetson and Miss Vokes occupied a box at The Mikado on Saturday night. Mr. Stetson was apparently pleased with the performance.—There was considerably loose paper flying about here last week.—Ben Stern, ahead of the Fantasma co., left for Philadelphia Friday.—Mr. Hageman, business manager for the Lost co., filled the place of Mr. Stevens at the latter's departure Saturday.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Baker and Farron made their first appearance here in twelve years 21st, presenting their amusing farce, A Soap Bubble, to a large audience. The engagement was played under the auspices of the Knights of Columbus, a local charitable organization. The co. made a long jump to fill the date, coming from Little Falls, N. Y., and returning to Rochester. Stetson's Mikado co. 24th (third visit this season) to good-sized houses. Christmas afternoon and evening Modjeska appeared in Camille and Twelfth Night to good patronage; the supporting co. was very good. The Wilbur Opera co. occupies the boards all of this week. The repertoire will be The Mikado, Olivette and Girofle-Girofla. This co. are great favorites here and will no doubt do a big business.

Briefs: The American Theatre opened this week under new management. Business has been good.—I received a pleasant visit past week from James J. Brady, *en evan* of the Wilbur co. Mr. Brady is doing good work for his co. He is a great admirer of The Mirror.—The Christmas Number of The Mirror was the recipient of many compliments from its large number of readers here.

NORWALK.

Opera House (F. W. Mitchell, manager): Monte Cristo 24th. The elite of the city turned out in large numbers. Snug little house completely filled. Play and co. filled all expectations; all went away more than satisfied, and unanimous in praises.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Matinee and evening 25th, Charlotte Thompson in Jane Eyre, under the management of Max Strakosch. Matinee attendance good, evening a full house. Manager Strakosch says that he will bring Minnie Hauk and entire co. of English opera to Bridgeport some time in May. Stranglers of Paris all this week. First night good house. Newton Beers, a native of Bridgeport, made a decided hit as Jagon. The escape from the prison-ship was loudly applauded. The scenic effects were very fine. Support excellent.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Hi Henry's Minstrels, 21st, drew a packed house. Tom Eytinge, of the co., is a popular New Britain boy, and is sure to fill the house. Hi Henry's cornet playing was admirable. Miss Lillian Lewis, under the management of J. C. Kusel, 26th, in Article 47, to fair house. Miss Lewis' elegant costumes were greatly admired.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): Dan Sully's Corner Grocery 22d to small house. Hi Henry's Minstrels 23d to big business; good show. Murray and Murphy in Our Irish Visitors 31st.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (J. W. Albaugh, manager): Emmett appeared to good houses last week in Fritz. This week, Kate Claxton in Called Back. Next week, Salvini.

New National (W. H. Rapley, manager): Lotta drew fine houses last week in Nitouche and Muzette. This week, Annie Pixley in M'liss and Zara. Next week, Boston Ideals.

Ford's Opera House (John T. Ford, manager): One of the Bravest, to good business, last week. Instead of Pop, this week, we have Maude Granger, last three nights, in An American Marriage and Article 47. Lizzie Evans next.

Herzog's: The National Ideal Opera co. to large houses, last week, in Olivette. This week, Chimes of Normandy, after which the co. will probably go to Richmond to open Manager Herzog's new opera house in that city.

Dime Museum: This week, Wellesley and Sterling in Dogs of the Forest and Danites.

Items: The business at all the theatres was unusually good for Christmas week.—Belle Cole was warmly received at the concert last Sunday night at the National. She also sang several songs at the Woman's Anthropological Society, which met Tuesday evening at the residence of Representative James, of Brooklyn.—Juliette Corden, of Mapleson's co., will appear in the National concert to-night (Sunday), with Frank Pearson, Mamie Morrice, Walter F. Smith and the Marine Band.—A happy New Year to The Mirror folks!

Presentation: Evening of 24th the members of the National Ideal Opera co. and attaches of Herzog's Opera House gathered together on the stage and presented Manager Daniel Herzog & Co. with separate costly testimonials, that to Manager Daniel Herzog being a costly silver service, that of Mr. Strasburger a watch charm.

FLORIDA.

JACKSONVILLE.

Park Theatre (A. B. Campbell, manager): The Bijou Opera co. played a return engagement 21st and 22d in Mascotte and Girofle-Girofla, respectively, to good houses. Adelaide Randall is quite a favorite here, and she promises to visit us again. Camilla Urso Jan. 1 and 2.

GEORGIA.

MACON.

Academy of Music (H. Horne, manager): Roland Reed 19th, matinee and night, in Cheek and Humbug. He made a decided hit and his pocket edition of The Mikado went with howls. Bandit King 21st and 22d to good business.

ILLINOIS.

GALESBURG.

Opera House (N. Brechwald, manager): Edwin Thorne's Black Flag co. appeared 21st to a fair house, and gave a splendid entertainment. Parlor Match, Jan. 6; Pat Rooney's Specialty co., 14th.

CAIRO.

Opera House (Thomas W. Shields, manager): Gardiner's Zozo co. 21st and 22d, to large houses. House second night better than first on account of some misunderstanding as to style of play. Scenery good and received several rounds of applause. George H. Adams made a decided hit, although his Humpty Dumpty was plainly seen.

PEORIA.

Grand (Lem. H. Wiley, manager): Thomas Keene and co. 22d and 23d, to large and appreciative audiences. Adelaide Moore and co. 25th, 26th and two matinees. Business very good. Miss Moore made many friends here. The dressing of the co. was elegant. At the close of the last act Christmas night the members of the co. presented Miss Moore with a beautiful manicure-set in a plush case. The lady gave each member of the co. a present on Christmas.

Item: The Mirror is on sale at the Holden Book Store and National Hotel news-stand.

QUINCY.

Opera House (P. A. Marks, manager): Edward F. Thorne's co. in Black Flag gave a fair performance before a small audience 22d. Tannehill's Comedy co. 25th and 26th, and matinee, drew crowded houses with Fun on the Bristol.

Park Theatre reopened 25th in an engagement of nine nights by Jay Simms' Dramatic co. in Colleen Bawn. Fair audience.

INDIANA.

INDIANAPOLIS.

The first attraction of the week at the Grand was Haverly's Minstrels. The co. appeared but one night, and that to an excellent house. With such a co. it becomes evident that J. H. Haverly is regaining his lost ground, and that he has a right bower in Manager Fred. Wright. Raymond Shaw is the best soloist that has been here for a long time, and he was repeatedly encored. White Slave closed the week to average good business. In the storm scene in the last act for-sure water was used and it had a telling effect.

English's had a bad show that ran all week to a business that would average only fair. Several changes had been made in the Whose Can It Be co. and presumably what was left had not the heart to play to ten, fifteen and twenty cents. There was but little in the parts that could have been brought out by even a more competent co.

Museum: Mortimer and Weaver comb. played a return date presenting Queen's Evidence. The attendance was better than for several weeks.

Zoo: Howard Athenæum co. gave a good variety show, but the patronage accorded was not phenomenal.

Coming: Grand—Clio 31st, Jan. 1 and 2; Mixed Pickles 4th, 5th, 6th; Alone in London, 7th, 8th, 9th. English's—Patti Rosa 31st, Jan. 1 and 2; Pyke's Opera co. 4th, 5th, 6th; Carleton Opera co. 7th, 8th, 9th. Museum—Week of 28th, Draper's Two Topsy and Two Eva show; week of 4th Webber's Nip and Tuck. Zoo—Ida Siddons, and week of 4th Rentz-Santley.

Elbow Shots: George Heuer, treasurer of Hallen and Hart, retired last week.—W. E. English will not return from the East until after New Year's.—A personal note from the mother of Maud Stuart announces that the daughter is playing Titani, Queen of the Fairies in Midsummer Night's Dream in San Francisco.—Harry Kennedy, manager of the White Slave co., flooded the town with reward notices over his signature as Mayor of the United States.—Not a minstrel co. has been here for two years that did not "shoot" Sim Coy, a local statesman.—Louis Voight will direct the new juvenile Mikado.—The name Hollywood will be dropped and the co. will be known as the Original Juvenile Mikado co.—Finding the play of Whose Can it Be? too awful bad for a longer run, the Carrolls read a new play while here, but had not decided on its acceptance before they left.—The B. R. Bandits' Christmas Tree was an overwhelming success.—Gus Williams will camp out here five weeks next Summer.—Hamilton, of St Louis, will go ahead of the original Mikado.—The *Times* and the Grand have been waging a war of words, and the Grand not having a newspaper, has done the best thing that could be done—made an explanatory card and then ignored the later items in the *Times*. The latter has carried a double-leaded $1,000 challenge for several days. The animus of the whole affair is that a criticism on Siberia so incensed the manager of that co. that he would not admit the dramatic editor of the *Times* and wife. Of course the *Times* assumed the cause of its reporter, and has since been bitter toward the Grand.

EVANSVILLE.

Opera House (T. J. Groves, manager): Adelaide Moore 21st and 22d, in School for Scandal and As You Like It, to very fair business. Miss Moore being an entire stranger here, was not patronized as she should have been. Zozo, the Magic Queen 25th and 26th, to good business. Montezuma 31st and Jan. 1 and New Year's matinee.

Chips: Quite a pleasing feature took place here on Christmas when Joseph Frank, the manager of the Zozo party, was called upon the stage and presented with a beautiful badge by Mr. Mills, the business agent of the co. The medal is about three inches long, and consists of a cross-bar, suspended from which is the monogram, "J. F." On the cross-bar the letters N. M. A. S. D. "Never Missed A Salary Day." On the lower plate the following is inscribed: "To our manager, Joseph Frank, from the members of the Zozo company, Dec. 25, '85, for his kindness, generosity and excellent management."—T. J. Groves, our genial manager, was last week appointed Deputy United States Marshal for this district.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): The Romany Rye; with a co. that is not strong, was presented here for the first time 24th, 25th, 26th, including two matinees. On 24th only a fair house; packed 25th, and what may be termed a good house saw the last performance 26th. The matinees were slimly attended. Victoria Bateman being ill at Lamsville, her part was assumed by Kittie Hollihan. She simply recited her lines, and did not attempt to act. John Burke played the part of Jack Hearne fairly well. The contested here during the week. A Miss Stewart came here from New York to play Victoria Bateman's part, but for some reason did not appear. The Professor co. with J. O. Barrows as star, played to the lightest house of the season 19th. Mr. Barrows is funny as the Professor, and the play is a clean, entertaining piece of comedy. Mr. Keeley, the manager, seemed to take things easy notwithstanding his bad luck. They cancelled all dates and went to Chicago where, I understand, they will remain until after the holidays.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager): Professor Morris' Equine and Canine Paradox, 22d and 23d, with matinee, to large and well-pleased audiences. The intelligence of the arrivals is truly wonderful. The ponies have been suffering for some time with "Panyosootic catarrhal fever," whatever that disease may be.

MICHIGAN CITY.

Opera House (Louis Weiler, manager); Baird's Minstrels and Bell Ringers appeared 25th and pleased a very large audience. Fine entertainment.

IOWA.

CLINTON.

Music Hall (Tate and Fluke, managers): The Vincent Dramatic co. have been doing a very successful week's business, putting on such plays as Queen's Evidence, Inchavogue, Arrah-na-Pogue, Our Boys and farces, at reduced prices. Booked, Pat Rooney 31st. The E. D. Tannehill's Fun on the Bristol co. played Dewitt to a good house 21st. An incident not down in the bills took place during the evening. Mrs. Tannehill, wife of the proprietor, was in the dressing room making-up, when she became suddenly ill. Mr. Tannehill came to the box-office and inquired for a physician at once, with much anxiety. Dr. Langan was called and the lady was conveyed by the side entrance to her hotel, where early Tuesday morning a male heir was born to Mr. and Mrs. Tannehill. Mr. Tannehill says that he shall name him DeWitt Clinton.

WATERLOO.

Burnham's Opera House (L. C. Goodwin, manager): Cal Wagner Minstrels, 23d, to large house. Very vulgar show. Robt. McWade (Rip Van Winkle), 25th, to good house.

Apology: Manager Goodwin publicly apologizes through city papers for the Cal Wagner imposition, and positively refuses to play any of J. H. Lane's co.'s in the future.

KANSAS.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Lizzie May Ulmer had a good house 19th, and Dad's Girl was quite entertaining, albeit the co. were handicapped by bad colds.

New House: A company has been organized and charter filed for building a $75,000 opera house here next season.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): A Prisoner for Life marks the first break in a remarkable good season. In spite of magnificent scenery and a good co., the piece was a failure of the most pronounced kind. Except at the Christmas performances business was bad. Salsbury's Troubadours, 28th; Clio, Jan. 4; Maggie Mitchell, 7th.

Masonic Temple Theatre (Whallen and Bourlier, managers): Ezra Kendall, supported by a good co., did a fairly good business with A Pair of Kids. The star is most favorably remembered here for superior work in We, Us & Co. A Pair of Kids is rather a tame affair, and would not go at all in less capable hands. The dancing of Lottie Bordeaux and the singing of the Olympia Quartette were received with favor. Nellie Judson filled a small part acceptably, appearing in a number of elegant and becoming costumes. Charles W. Bowser finished the week in In the Swim to very good business. The piece was generally condemned, but the first class people in the cast redeemed it in part. H. M. Pitt, Rillie Deaves, Mrs. Sol. Smith and Mr. Bowser himself are capable of doing better work than called for in In the Swim. The White Slave, 28th.

Harris' Museum (P. Harris, proprietor): George C. Boniface did an overwhelming business in The Streets of New York. Mr. Boniface made a good Badger, but the co. was decidedly weak. Katherine Rogers in Claire and the Forgemaster, 28th.

New Grand Theatre (J. P. Whallen, proprietor): The Rentz-Santley party did the biggest business of the week.

Items: The Bowser co. rested here first three nights of week. The members were industrious in taking in the shows in town.—The Whallens signed a black cheque and presented it to Colonel Savage, business manager of the Grand, to be filled out for any sum he desired. The Colonel is an invaluable man.—Rillie Deaves and H. M. Pitt are favorites here. Their work in The Rajah is well remembered.—Max Strum, the Rentz-Santley musical director was Ed. Morbach's predecessor in the leader's chair at the Grand.—The Museum had over 1800 at each performance.—Billy Baker a first-class black-face artist is doing a turn at the Grand Central. Until recently Billy has been acting as city passenger agent for the L. and N. R. R. He is now referred to as the reformed railroad man.—George C. Boniface entertained his co. and a number of friends at the Louisville Hotel Christmas. Champagne, oysters, etc. Mention of Mr. Boniface suggests recollections of the excellent Furbish Fifth Avenue co. of some years ago—B. C. Porter, Harry Hawk, Charles Loveday, Georgie Langley, Dolly Pike, Ella and Minnie Monk and others.—The Yale Glee Club will concertize here Jan. 2.—P. Harris, telegraphed a cash Christmas present to each attache of the Museum.—W. Judah died Saturday, 26th. He it was who turned the old church property on Third avenue into what is now known as The Metropolitan. It makes a rather dirty page in Louisville amusement history.—Ed. Morbach was caned (gold-headed) by the members of the Grand orchestra Christmas.—A. C. Bourlier has assumed the active management of the Masonic. He has been of the firm for some time. The gentleman's marked business capacity, his extensive acquaintance in the profession and knowledge of the requirements of the Louisville public, will go far towards making his house a financial success.—The *Commercial* neatly refers to A Prisoner for Life as "exiling people from Macauley's."

MAINE.

PORTLAND.

Theatre (C. H. Newell, treasurer): Holiday week and not an attraction at this place for Christmas! Last year Barrett's Opera co failed to put in an appearance, and this year the Barton Comedy co. died before reaching here. Snaps, like thermometers, are liable to great changes, and their loss is our gain in this case.

City Hall: Stockbridge had everthing his own way 25th, and although the Till Family and Miss Brown (a would-be elocutionist) were hardly the best, the holiday audiences were, as usual, larger, and the performances were in the main acceptable. The same was repeated 26th, with Powers, the reader, who is great.

MASSACHUSETTS.

LOWELL.

Christmas Gifts: If all the combinations throughout the country had such a pleasant Christmas as Murray and Murphy's Irish Visitors, they were indeed fortunate. They gave three performances at Music Hall, 24th and 25th, to very large business, people being turned away the second night. Albert H. Christiansen, the business agent of the co., reached here from Meriden, Ct., Thursday night, to pass Christmas with the co. It is a remarkable coincidence that Manager S. P. Norman's and Mr. Christiansen's birthdays appear on the same date, and the co. presented the former with a handsome set of diamond sleeve buttons, stud and a pearl pin, and Mr. Christiansen received a gold-headed cane. Loie Fuller's mother sent a barrel of oranges, water-melons, etc., from her farm at Sanataria, Fla., and congratulatory telegrams were received from J. M. Hill and other friends. Percy Lorraine was seriously ill during the engagement, and her part was doubled by Miss Fuller. Treasurer Norman entertained the co. and friends at the close of the performance Christmas night.

Dates: Laura Dainty is booked for Music Hall, 31st, and Stetson's Mikado No. 2, Jan. 2.—Ulie Akerstrom is billed for two weeks at Huntington Hall, opening 28th.

LYNN.

Music Hall (James F Rock, manager): A variety entertainment in aid of striking shoemakers at Skowhegan, Me., was given, 23d, by a party of dizzy performers from the World's Museum, Boston. Good house. Harry G. Clark, billed as Gustavus Clark, and supported by a very queer co., in Monte Cristo, was the Christmas attraction. Large audience. New York After Dark was put up, 26th, to a slim house.

Items: Atkinson's Comedy co. is meeting with much success in their new musical absurdity, Venus on a Lark. I understand that Mr. Atkinson intends organizing a strong co. to do the large cities.—C. H. Smith has cut his double Uncle Tom co. down to regulation size, and good idea genial Ned Truesdale, stage carpenter at Music Hall, is very busy preparing the new frames for brush and canvas.—Harry Pike, last season's treasurer, will spend the Winter in Florida.

BROCKTON.

City Theatre (W. W. Cross, manager): Murray and Murphy presented Our Irish Visitors to a large and well-pleased audience, 21st. My sincere thanks are due to Manager Norman for courtesies. Lillian Lewis, supported by an inferior co., appeared as Cora in Article 47, afternoon and evening, to good business, 25th. Deputy Sheriff Wheeler served an injunction against this co. in the sum of $300, at the instance of Manager C. A. Holbrook, of the People's Theatre, who held a contract with his party, to appear at his house, week of 21st. After Manager Kusel had indulged in considerable cheap talk, he offered Manager Holbrook $45, which was accepted. Another rather shabby trick in connection with this co. is related by C. H. Neal, proprietor of the Metropolitan Hotel. The advance agent (Myerson) engaged board and rooms, with a special Christmas dinner, for eight people, and instead of going there they went to the Hotel Belmont.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Stetson's Mikado co. made its second appearance, 22d and 23d, and played to crowded and delighted houses. Alice Carle is substituted for Augusta Roche as Katisha, but the rest of the excellent cast is unchanged. Denman Thompson received his usual numerous host of friends Christmas afternoon and evening, and we hope it will be a long time ere good old Uncle Josh's annual visits cease.

Item: J. W. Herbert and Harry Allen made numerous friends while here with the Mikado co.—Louis J. Monico, of the Mikado co., dined with Bishop O'Reilly, with whom he has been acquainted several years.—We hope the rumor that the Mikado co. is to return in a month is true. All the members have become decidedly popular, and the co. will be sure of good houses as often as the manager may bring it here.

SALEM.

Mechanic Hall (N. W. Andrews and Co., managers): Atkinson's Comedy co., in Peck's Bad Boy, gave a very good entertainment Christmas afternoon and evening. Large houses.

HAVERHILL.

Academy of Music (James F. West, manager): The Wilbur Comic Opera co. Christmas week, played to fair house. Co. very good. Wages of Sin, Jan. 5.

PITTSFIELD.

Academy of Music (William St. Lawrence, manager): Atkinson and Cook's Dramatic co. played during the week, Queen's Evidence, Octoroon, Divorce, Two Orphans, Zeppa and Oliver Twist. Large houses.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Auld Robin Gray, a romantic drama in one act, was given its initial performance, 28th. 'Twas given for sweet Charity's sake. This old Scotch ballad as dramatised by Maud Banks, a daughter of General Banks, of this city, contains many excellent situations, and affords many opportunities for fine emotional acting. Miss Banks as Jeannie looked the part to perfection; and in the acting showed careful study and a good conception of the character. She was seen to best advantage in the lighter passages, and was at times quite emotional. Austin Holden was a good Robin, although the effect was somewhat spoiled by his making up too young. W. O. Partridge as Jamie was seen to good advantage in the part of the lover. The piece ends too abruptly leaving one to surmise altogether too much; but this defect will probably be remedied. As this was Miss Banks' first appearance since her professional debut at the New York Lyceum last season, it was made quite a society event. Moreover, it netted a goodly sum.

The Monte Cristo co. No. 2 gave two performances Christmas day and evening to good houses. Horace Lewis as Edmond Dantes won great favor by his effective acting. The Nortier of C. E. Verner was a fine impersonation. The piece was richly costumed and finely set.

Supplement: The Romeo and Juliet Supplement, surrounded by a handsome frame and displayed in the lobby of the theatre, attracted much attention. Manager Bradstreet was not successful in negotiating a lease of the Bijou Theatre, Boston.

MISSOURI.

COLUMBIA.

Peakes' Mikado co. 18th, drew one of the largest and most select audiences of the season. The performance was pronounced by those who attended from St. Louis to be better than any Mikado that had as yet played in that city.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): The piquant and noisy Carrie Swain gave us Cad the Tomboy all the week with a Christmas matinee. This charming soubrette has greatly improved since her last appearance here. The co., on the average, is good. Small business continued throughout the engagement. W. J. Scanlan 28th, week; Arthur McKnight's Naiad Queen 4th, week.

Whitney's Grand Opera House (C. J. Whitney, manager): Bartley Campbell's Paquita was brought on the first half of the week, and played to miserable business. Monday night the costumes, etc., were delayed, and an unsatisfactory presentation was the consequence. Things ran smoother the rest of the engagement. From parties who are supposed to know, I learn that the gross receipts of the four performances did not aggregate one hundred dollars! Mr. O'Malley, of the Ivy Leaf co., took a double part in this drama while he was sojourning here. The T. P. W. Minstrels rest of the week. Good business. Pyke's Opera co. will present The Beggar Student for one week, opening Jan. 1.

White's Grand Theatre (Charles O. White, manager): N. S. Wood's co., in The Boy Detective, brought out crowded houses first half of the week, and gave a fair performance. King Hedley's After Dark co. filled the latter half of the week and gave satisfaction. The attendance was very large Christmas day, fully 500 being turned away. Pavements of Paris 28th, week; Storm-Beaten Jan. 4, 5, 6; Muggs' Landing 7th, 8th, 9th; In the Ranks 11th, 12th, 13th; Pirates of Penzance 14th, 15th, 16th, under management of Charles A. Shaw.

Squibs: Will Compton, assistant treasurer of White's, joined the Detroit Elks last week.—Don't say a word. Charles A. Shaw has plans perfected for rebuilding the Toronto theatre (which was burned some time ago), and when opened will give the Canadians cheap prices.—Mrs. Harry C. Barton left for New York Sunday to join her husband, who is with Elliott Barnes' co.—W. H. Power and the Ivy Leaf co. spent part of last week in this city resting. The treasurer was obliged to leave the co. on receipt of news of his father's death.—White's Theatre was a scene of general rejoicing on Christmas Day. Mrs. White gave each of the attaches a handsome present, and also presented her husband with a diamond stud. He retaliated by giving all hands (including the After Dark co.) a banquet at the Finney Hotel. The attaches presented Mr. White with a beautiful Smyrna rug, a tilting office-chair and brass inkstand. The happy manager, determined to outdo the entire crowd, presented his wife with a set of diamond jewelry. Mrs. White also received a handsome present from the St. Felix Sisters.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Storm-Beaten drew light houses last week except on Christmas, when the house was packed. The play if put on sumptuously and deserved more recognition. The Ivy Leaf 31st, Jan. 1 and 2.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): The second week of the Tavernier co. was a financial success, notwithstanding that many companies laid off the fore-part of the week. On Christmas night 300 to 400 people were turned away.

Assembly Opera House: N. S. Wood in the Boy Scout and Boy Detective, 24th and 25th, to good Christmas business.

Christmas Notes: N. S. Wood presented each member of his co. with a silk umbrella, and Myer Elsas manager and Gus Phillips advance with gold-headed canes. The co. reciprocated in a handsome manner, so surprising the "Boy Actor" as to render him speechless.—The Tavernier co. celebrated a similar occasion.—May Wolcott of the Ivy Leaf party is a Jacksonian, and has the patronage of the Jackson Guards, our crack military organization, who will attend in full dress uniform.—A Merry Christmas to The Mirror is the wish of nearly every professional that I have met in the last week.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Mr. and Mrs. George S. Knight 21st, 22d, 23d and matinee, presented their comic complication, Over the Garden Wall to good houses. Lillian Russell Comic Opera co., 24th, 25th, 26th, and two matinees, presenting Billee Taylor and Polly to good houses. Miss Russell is gifted with beauty, an attractive form, and a clear, sweet soprano voice. She rendered her roles admirably, eliciting the admiration of the audience and making a very favorable impression. Fred. Soloman takes the part of Ben Barnacle finely. Clara Ryse, Amy Harvey, Ellis Ryse and Henry Laurent rendered their several roles in good style and met with favor. Carleton Opera co. 31st, Jan. 1, 2.

Exposition Building: Emma Nevada and an excellent corps of artists in grand concert, 22d, drew a large and brilliant audience. Miss Nevada possesses a voice of wonderful brilliancy and softness in the upper notes, exceedingly pleasing to the listener, and met with a very complimentary and enthusiastic reception.

Olympic Theatre (Edwin P. Hilton, manager): Week of 21st, John W. Ransone, in Across the Atlantic. Mr. Ransone is versatile and impersonates four characters decidedly well. Ella Ransone plays the part of Kittie (with specialties) very good. Co. fair. Mlle. Turnour, an attractive little lady, does some marvelous feats on the wire. Annie Raymond is a good banjo soloist. Business very fair.

NEBRASKA.

HASTINGS.

Kerr Opera House (M. L. Alexander, manager): Maude Atkinson, week of 21st, to good business. Change of programme nightly. Miss Atkinson and her troupe are certainly well liked by the theatre-going people, this being the second week's engagement she has successfully filled this season. Your correspondent is under obligations to Manager Alexander for favors.

LINCOLN.

Opera House (Fred. Funke, manager): McIntyre and Heath's Minstrels, 17th, played to a fair house. The performance on the whole was not up to the standard. Corner Grocery co. with Ryan as Daddy Nolan, 21st; a good-sized audience. The co. and play gave general satisfaction, but the absence of Dan Sully was regretted by those who have seen him in this character. Lizzie May Ulmer, 24th, to good business. Miss Ulmer's Dad's Girl was well received.

Item: J. Adshm Norris, who is now rusticating near here, informs your correspondent that he has just received a telegram from his counsel in Boston informing him that he has won the suit against Atkinson and Treadwell to recover damages for $960.18, with interest and costs to date. This suit has been pending in court for more than three years, and was brought to recover damages on a breach of contract on the part of Atkinson and Treadwell with Lillian Brown (Norris' wife), they claiming that on account of ill health she was unable to play. "The truth of the matter," says Mr. Norris, "as we showed in court, was that Miss Brown was all right, and the whole affair was brought about for the purpose of getting possession of the play."

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Charles Gayler's play, The Bohemian, opened 24th for three nights and two matinees. The audiences were only medium. The co. is a good one and the piece, which is not remarkable, is well staged and costumed. Joseph Proctor, 28th, 29th and 30th, with matinee, opened to fair house. As the Jibbenainosay in Nick of the Woods he was supported by Annie E. Proctor, who was very good as Tellie Doe. The performance concluded with the farce My Neighbor's Wife. Smith's W. T. C. co. 31st, 1st and 2d, with Mrs. J. C. Howard as Topsy. Next week A Night Off and Murray and Murphy in Our Irish Visitors, three nights each.

Presentation: The attaches of the Academy presented Manager Henderson with a very handsome office-desk on Christmas Eve. The offering was done by a member of the local press, and was received by Mr. Henderson with a very happy speech. Refreshments were then in order, and received ample justice at the hands of the assembled guests. Treasurer Max Minch also, on the part of the employees, tendered Master Machinist Frank Pruyn a handsome fore-piece as a testimony of respect.

Item: William J. Tilton, treasurer of The Bohemian, sends regards to The Mirror.

TRENTON.

Taylor Opera House (John Taylor, manager): Crowded houses enjoyed a rare treat Christmas and Saturday night, when Bartley Campbell's Siberia was given. The scenic effects were good and the co. very strong. John T. Raymond Jan. 4; Estelle Clayton, 6th; Arthur Rehan's Night Off 9th; Sandman, 11th, one week.

NEWARK.

Grand Opera House (Leonard Grover, manager): Kerry Gow did a phenomenal business on Christmas Day and Saturday. The receipts for the holiday performances mounted up to $2,064. On Monday an English co. opened in Dark Days. The play is a disappointment; it is strong and weak, interesting, but spasmodic. The co. is fairly good. Walter Sparkman plays Sir Mervyn Ferrand in a perfect manner. He is the best polished villain at present in America. Felix Pitt (Harry Pitt's brother) and F. Terry (a brother of Ellen Terry) were good. The ladies were all weak. The scenery was good. On Thursday, Friday and Saturday A Night Off. Next week, Her Atonement, three days. Estelle Clayton in Favette will finish the week.

Newark Opera House (Fred. Waldmann, manager): The Australian Novelty comb. began a week's engagement on Monday to a big house. The show is a very strong one. Aimee, the Human Fly, is the star. The Austin Sisters do some clever trapeze business, and Annie Hart scores well in Irish songs. The Luciers are the best musical team on the road, and Vera and Volt do some clever and amusing skating. Next week, J. Z. Little's World comb.

Library Hall (J. W. Wakefield, manager): The Hoop of Gold is the attraction at this little theatre all this week. The piece is fairly good, and the co. competent, Beatrice Lieb and Arthur Moulton taking the honors. The stage is too small to allow of a full display of scenic effects.

Mems: The Christmas attendance at the places of amusement here has been the best known for years, all the theatres doing immense business.—Great excitement is shown in the coming of The Mikado at the Grand. Duff's Standard co. come here in full on Jan. 11, and the business will be very big.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Young Mrs. Winthrop was presented to a big house Christmas night. Receipts over $700. The Templeton Opera co. in The Mikado will give matinee and evening performances on New Year's.

NEW YORK.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The past week was a great one, this house being crowded at every performance. On Christmas afternoon and evening hundreds were unable to get within the doors. Dominick Murray in his sensational drama, Escaped from Sing Sing, was the attraction, and with a good co. the star gave an excellent entertainment. Mr. Murray is a most perfect delineator of character, and made a very favorable impression. This week, Minco's Humpty Dumpty. Next, Power of Money.

Grand Opera House (P. H. Lehnen, manager): Sanger's Bunch of Keys amused fine audiences 21st, 22d, 23d. The week was filled out by Sol Smith Russell, in his new play, Felix McKusick, to fairly good houses. Mr. Russell in his line is one of the most pleasing comedians it has been our fortune to see in many a day. Frank Lawton is a neat dancer, and was liberally applauded. Louise Pomeroy in Queena, 30th, 31st and Jan. 1.

Casino (George H. Bussey, manager): Fine business the past week. This week, Murphy and Mack's Comedy co.

Items: Manager Jacobs, of the Academy, remembered each of the attaches of the house with substantial and appropriate presents on Christmas.—Manager Lehnen, of the Grand, and Manager Bussey, of the Casino, did not forget the boys connected with them.—Another year closes upon your correspondent's services upon The Mirror's provincial staff, and I deem this an opportune moment to return thanks to the many professionals whom I have met for kindnesses extended. The past year has been one of the most pleasant and agreeable of the many I have served as The Mirror representative in this city, and the uniform courtesy I have received from the local managers is fully appreciated. I heartily wish Manager Jacobs and genial Frank Edwards, of the Academy; J. J. Lehnen, of the Grand, and Frank Bloodgood, of the Casino, a happy new year. To my brother correspondents I wish the same. And the dear old Giddy Gusher, may "she live long and prosper."

BUFFALO.

Academy of Music (Meech Brothers, managers): Mary Anderson's three nights, 21st, 22d, 23d, brought out the most brilliant audiences of the season, the theatre being crowded on all occasions. Pygmalion and Galatea, The Lady of Lyons and As You Like It were given and universally admired. Baker and Farron's Soap Bubble, 24th, 25th, 26th, drew fair houses and a crowd on the holiday. Bunch of Keys this week.

Court Street Theatre (H. R. Jacobs, manager): Kidder's Niagara, week of 21st, was the inaugural attraction for the cheaper prices at this house. For the worst week in the year, the [illegible] not a criterion of what the [illegible]

The Adelphi (Colonel [illegible]) 21st, Davene's attraction [illegible] of the season and continued to [illegible]

Items: The Kindergarden co. [illegible] Museum. They are followed by [illegible] Specialty co.—Kidder's Niagara co. [illegible] left the Falls behind them.—[illegible] of the Bunch of Keys, [illegible] week.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, [illegible]): Prof. Bristol's trained horses were an [illegible] traction for the first five nights of Christmas [illegible] did not receive the patronage deserved. [illegible] was on tip-toe over the appearance of Mary Anderson in As You Like It on Saturday evening, and the house was filled, with the exception of the [illegible] The audience, however, was not particularly enthusiastic; in fact there was a general [illegible] ment in respect to Miss Anderson's portrayal of Rosalind, and an ill-concealed disgust with her English [illegible] The mounting and dressing of the comedy were all that could be desired, and the [illegible] with particularly excellent effect. A [illegible] ance of The Lady of Lyons was [illegible] star refused to appear. Dark Days is announced for the last three nights of this week.

Museum (Jacobs and Proctor, managers): The [illegible] specialty bill offered last week brought out [illegible] diences and gave satisfaction. The current week [illegible] Frederick Bock's co. in Power of Money and Monte Cristo.

Academy of Music (S. M. Hickey, manager): This house was formally opened on Monday of the present week with Cyril Searle in Brinh.

Brevities: The Wilbur Opera co. [illegible] Museum next week.—The [illegible] at the Museum last week took his departure [illegible] evening and left a flocked [illegible] He was being loaded into a car at the depot, and resenting the darkness of the interior [illegible] and among other performances at the time, smashed three or four ribs of a baggage-master, [illegible] besides bruising him in other ways.

TROY.

Rand's Opera House (Gardner Rand, manager): The superb acting of Wm. Redmund and Mrs. Thomas Barry delighted large audiences twice each in A Midnight Marriage, and Ray Bien, 24th and 25th. [illegible] favorites as they are, they were [illegible] and were enthusiastically received. [illegible] was even better than that of last season. [illegible] Ruler Scott, Wm. H. Fairbanks, [illegible] Augusta Van Doren and Miss Louise [illegible] and received commendation. Charlotte Thompson will appear as Phyllis Denohr three times, and once in Jane Eyre, Jan. 1 and 2. John Stetson's Mikado co. 4th, 5th and 6th.

Griswold Opera House (Jacobs and Proctor, managers): Edwin Arden attracted and pleased [illegible] opens last night with The Eagle's Nest. [illegible] Murray in Escaped from Sing Sing [illegible] Variety next, then Rock's Monte Cristo.

Lines: The Fake [illegible] Scott, had a large audience at Music Hall, but failed to satisfy. The Rocks [illegible] Grand Central Theatre [illegible] this city, has left the [illegible] manager of [illegible] promising [illegible] has an offer from [illegible] O'Connor [illegible] D. Lawrence [illegible] Fanny Davenport [illegible] [illegible] ed to the [illegible] Concerto [illegible] create [illegible] closed [illegible] speaks [illegible] Next at the Griswold [illegible] appointed [illegible]

[illegible]

Academy of Music [illegible] Abbey's Double Uncle Tom's Cabin [illegible] house at the matinee, and evening [illegible] mas Day. I think they play a [illegible] yet.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Mary Anderson [illegible] a crowded house [illegible] son's Minstrels [illegible] Princess and [illegible] Jan. 2.

City Opera House [illegible] business 26th. The [illegible] week.

[illegible]

Opera House [illegible] Frayne [illegible] three performances [illegible] were [illegible] go. [illegible] tion for Jan. 1. [illegible]

Smoke: During the third act of [illegible] [illegible] a [illegible] Opera House [illegible] The [illegible] Mr. Frayne [illegible] The Mirror's Christmas Number [illegible] great.

OLEAN.

Opera House (Wagner and Reis, managers): [illegible] Sheridan in Louis XI. 24th. [illegible] pleased house. Frederick Bryton in Forgiven [illegible] turn date. [illegible] able [illegible] season that they were [illegible] There have been [illegible] terial difference [illegible] or worse. If either [illegible] strong points were [illegible] and Miss Armstrong [illegible] the end of the second act [illegible] appearance here.

SARATOGA SPRINGS.

M. B. Curtis, in Sam'l of Posen, delighted a fine audience at the Bijou Opera House 26th. Alone he [illegible] was very powerful in the character of [illegible] the supporting characters were well handled. A better play could no doubt be found, but it would be difficult to discover anyone who would play a like character equally well with Mr. Curtis.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Barlow, Wilson and Rankin's Minstrels delighted a large house Christmas eve. Skipped by the Light of the Moon, 26th, to good business.

Pleasant: Local Manager Bird was the recipient of an elegant book, presented by the [illegible] Christmas night. Mr. Bird's efforts are bearing fruit, and not only is he deservedly popular among the [illegible] of the house, but as well with patrons. Messrs. Wagner and Reis are to be congratulated upon having secured so desirable an aide.

OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John [illegible], manager): In Spite of All 23d, to a small but select audience. Mackaye's pleasing drama is worthy of better patronage than was bestowed on it here. [illegible] it were not for the busy holiday time more dollars would have found his way into the manager's [illegible] I was sadly disappointed, because several of the best members of the original cast did not appear. I have been particularly anxious to see Richard Mansfield, ever since his success in A Parisian Romance three years ago, and thought my hopes were about to be realized when I learned we were to have In Spite of All. As a matter of fact only two of the original cast were in the piece—Miss Maddern and Joseph Frankau. This is how we folks in the provinces are disappointed. We hear of the success of a play in the metropolis, with a great cast, but by the time it reaches us, cheaper people have been engaged. Miss Maddern is a charming and careful little actress, and fills the role of the [illegible] Alice Clendenning, very nicely. There is not an abundance of emotional power in her little body, yet [illegible] would not have her claw the air in her anguish. [illegible] suffers in a sort of quiet manner that is truly [illegible] Then there are such cunning ways and [illegible] pression about her that you are at once [illegible] laughter has a clear, genuine ring, and her [illegible] painfully realistic. In a word, she is all that the [illegible] exacting critic can desire. At the close of the third act she was honored with a call before the curtain. Mlle. Nadia (Baroness Rotchkoff) was very acceptable as Stella, and acted the part nicely. [illegible] Hawley was the Carroll Clendenning, and presented a good picture of the man of the world, [illegible] was at times, somewhat stiff in his [illegible] the Impresario, was impersonated [illegible] This was the first appearance of [illegible] and the impression he created [illegible] Scott was only fair as Brother [illegible] derson conventional as Hartmann. [illegible] Ross in two performances on Christmas [illegible] of Lotta's plays, Zip and Bob, to good [illegible]

Bijou Theatre (Dr. O. C. Farquhar, [illegible]): William Moore and Bella Vivian [illegible] 22d, 23d, to fair houses. The [illegible]

(CONTINUED ON [illegible])

NEW YORK MIRROR

Weekly Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by the MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.

ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (5 lines), $5 per quarter. Extra rates. Further particulars mailed on application. Advertisements received up to 2 P. M., Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents. The International News Company, 11 Bouverie St. (Fleet St.), London, England; Emile Turquem, 15 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipsig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.

Make all checks and money orders payable to
THE NEW YORK MIRROR,
Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - JANUARY 2, 1886.

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Eagle, George
Field, Florence
Fowler, Mgr. Robert
Field, Frances
Forsythe, Kate
Forsman, W. J.
Fiske, Col. Robert
Fisher, Annie
Frohman, Dan
Frohman, Charles (2)
Farrell, J. H. (2)
Freeman, Max
Gardner, F. L.
Gibbs, F.
Gardner, J. W.
Glover, Louis
Gardiner, Ella B.
Granville, Ella (2)
Gilmore's Minstrels
Goodwin, F.
Gran, Maurice
Gassin, Leslie
Greenway, Arthur
Gilmore, Jack
Goodwin, Myra
Gran Opera co. (2)
Graham, C. W.
Girard, Maurice
Girard, Julien
Goldsmith, Mamie
Green, Clay M.
Gibson, Frank
Gardiner, C. R. (2)
Gibbs, Robert I.
Humphries, C. H.
Horn, Harry
Hughes, Lizzie
Hart, Mrs. Gertie
Howell, J. E.
Hardee, C. C.
Hall, F. W.
Henderson, Mrs.
Harcourt, William
Hawkins, C. R.
Hardenberg, Helena
Hackett, David
Hyde and Behman's Sp. co.
Henriquez, A.
Hearts of Oak (Mgr.)
Hooper, Annie
Hamilton, Pin
Hunter, T. M.
Harland, H. H. (2)
Hoyt, Nellie (2)
Hoyne, Mart
Hoyne, Louis (2)
Hunt, John

Jefferson, Joseph
Janauschek, Mme.
Jesse James (Mgr.)
Kyle, O. W.
Kees, Mrs. H. P.
Kennedy, George
Kerry Gow (Mgr.)
Kamble, Frank
Kellogg, Clara Louise (2)
Kendal, Ezra F.
Lessenger, John J.
Laurent, James
Lester and Williams
Levick, Milnes
Lambe, Arthur
Lewis, Horace
Lee, Willard
Lawrence, Athina
Livingstone, Flora
Lang, Charles F.
Laurence, B. W.
Lacy, Harry (2)
Lewis, George M. (16)
Legrand, Eugenie
Life's Mistake (Mgr.)
Munson, Alex D.
Moulton, Arthur
Moore and Vivian, Mgr. s
Minty, Robert
Morton, Miss Eleanor
Malcom, F. B.
Mestayer, Charles H.
Marco, Mlle. Caterina
Murray, J. K.
May, Alice
Morris, Clara
Mordaunt, Mrs. M.
McDonnell, T.
McGrath, Frank
Mayo, Ed.
Mann, Rheta
Melrose, Joseph
Mortimer, Charles
Mack, James
Mitchell, Maggie (Mgr.)
Maddern, Minnie
Milliken, Col. (2)
Mellish, Frank
Milton, William H.
Monte Cristo (Mgr.)
Muggs' Landing (Mgr.)
Meader, F. G. (2)
Martha, Frank
Morris, J. H.
McNamara, P. J.
Mitchell, Florence
Mitchell, George M.
Montford, Manager
Miller, Florence F.
Morton, Wm. M.
Manfred, Louise
Miner, Charles
Nelson, Virginia
Nolan, J. W.
Osborne, Rose
Oakland, F. W.
Pickmans, G. H.
Peakes, Mrs. J.
Plympton, Eben
Periott, Hermann
Pendy, John
Poullett, Geo.
Pringle, C. W.
Paquita (Mgr.)
Perlere, Inez
Raymond, Fik
Rial, Jay
Richards, George
Rategan, Thomas
Raymond, Alice (2)
Russell, Harrold (2)
Ravell, Mollie (2)
Ristori, Mme.
Reed, T. J.
Russell, E. Fulton
Russell, Mary
Slayton, Joe
Solomon, Fred
Sampson, W. C.
Sturdevant, J. S.
Spencer, L. F.
Stuart, Herbert
Spencer, Alex
Salmon, J. E.
Seymour, Harry
Sells & Almar (2)
Stanley, Alice
St. Aubyn, C. (2)
Sterling, W. E.
Sanford, Walter S.
Smith, Sydney
Saylor, H. M.
Sullivan, Josie M.
Smith, H. W.
Surety (4)
Scanlan, W. J. (Mgr.)
Sullivan, Joe
Sloss, O. P.
Thorne, Harry
Thorne, Edwin (2)
Taylor, Louis
Toulouse, Herbert
Tremaine, Bessie
Tracy, Helen A.
Turpin, Minnie
Tuthill, Ben
Thompson, Charlotte (2)
Underwood, A. R.
Vickers, Mattie
Vere, F.
Vane, Lilla
Vane, Sadie
Von Leer, Sara
Wallace, Bart. W. (2)
Wells, F. M.
Walsh, John
Williams, E. L.
Welch, William
White, Maude
Washburn, Clara
Watkins, C. F.
Willard comb.
Weeks, George
Wait, Marie
Wilson, Miss Bertha
Wellington, Miss Myone
Williams, Gus
White, F. G.
Wade, Gracie F. (2)
Wainwright, Marie
Wards, Fred
Wainwright, Richard
Webber, Harry
Yearance, F. L.
Young, William
Young, Mary

***The New York Mirror has the Largest Dramatic Circulation in America.*

Unprecedented Achievement.

...night the remarkable run ...and Juliet at the Union Square ... to an end. Eighty-four ... will then have been given —an unprecedented revival of this tragedy. The achievement has been brought about by the great artistic success of Margaret Mather and the superb setting given the play by reason of Manager Hill's taste and liberality. Previous to this record the drawing power of Romeo and Juliet was never expected to last for more than one, or at most two continuous weeks of a metropolitan engagement, no matter how distinguished the representative of the chief role might be. That a profitable season with this tragedy extending over a period of three months has been conducted is proof positive not only that we have a star with the genius and a manager with the pluck for such an undertaking, but also that our public has a deep and commendable appreciation for Shakespearean art, and is willing to heartily support conscientious and gifted interpreters of it. Miss Mather and her manager have reason to feel proud of what they have accomplished. When she leaves this city for her engagements elsewhere it is beyond question that the fame of her exploit will precede her and result in large commercial benefits as well as personal celebrity.

For the American Market.

The author of Saints and Sinners and Hoodman Blind, Henry Arthur Jones, expresses himself as highly gratified with the favorable verdict which our public have passed upon those plays. In the course of a letter to the Editor of THE MIRROR, he says: "A success in New York is even more welcome to me than a success in London, because I have so often noticed that certain plays which have been loudly acclaimed and smothered with praise on this side the Atlantic have been 'found out' by the American public. This proves to me that the American public have a habit of judging for themselves and forming independent opinions. Therefore, I am very proud that my plays have passed muster over there."

The grateful and graceful acknowledgments of Mr. Jones form a warm tribute from a gifted writer to our intelligent public. As he says, many unworthy London productions are bolstered up by fictitious commendation in order to secure bids from speculative American managers. But in every such case that has fallen beneath our notice the plays have met in this country with the failure they deserved. In time the theatrical operators who are wont to buy these pigs in a poke will open their eyes and reach the very sensible conclusion that unless by personal knowledge they are qualified to select good pieces by English authors for the native market, it will be better to encourage home talent. There is a regular business carried on in London in the production of a certain class of plays at second-class theatres, forcing long runs on the strength of which profitable bargains are made with managers here who stake and lose large sums of money on worthless trash.

Not to be Surpassed.

The capabilities of the theatrical world seem to us to have been happily shown in the fact that it was able to furnish last week so many varied and excellent subjects to illustrate the pages of its representative journal.

The Christmas number of THE MIRROR was an alert exponent of the status and doings of the profession, and at the same time a faithful reflex of the stage and the drama.

Art has so far advanced that we were able to present our pictures under the last processes of portraiture and graphic skill. Our readers were treated to a handsome frontispiece; numerous portraits of actors, including that of a distinguished actress on a special sheet for framing, and two full-page transfers of scenes of plays as performed at two leading theatres.

The issue of this number we would have accepted as an evidence of our steady purpose to keep abreast with all improvements, and to maintain the lead among dramatic papers, not only in the United States, but throughout the world. As an example of the great strides taken in the graphic art, we may point to the aquatint pictures in our Christmas issue as the last and most perfect conclusion reached in that line of work. In this connection we may add that a principal in the transaction has informed us that the inventor of this method some ten years ago called upon him to show him the first rude products of his invention, and the earliest specimens of his new method appeared in an illustrated monthly then published by a present contributor to THE MIRROR.

The admirable results of the work as shown in our pages has been attained by steady progress and by indomitable interest and science skillfully applied.

In stating these circumstances, we wish to convey to our readers and all others, the impression that we keep a watchful eye upon all advances of Art and every expansion of knowledge and intelligence which can make a dramatic journal not to be surpassed, and, we will venture to say, not easily overtaken.

Personal.

FEDERICI.—Above is the portrait of F. Federici, the very clever comedian who is one of the hits of the Mikado production at the Fifth Avenue Theatre. Mr. Federici is a singer of merit, and the possessor of many agreeable social qualities.

DAVENPORT.—Fanny Davenport has sent her cheque for $150 to the victims of the Nanticoke mine disaster.

BOUCICAULT.—Dion Boucicault has arrived in San Francisco. He will soon be seen in his familiar haunts in the Metropolis.

ARONSON.—Edward Aronson has entirely recovered from his recent illness, and is again attending to his duties at the Casino.

RECEPTION.—Aunt Louisa Eldridge and Signor Perugini will receive their friends on New Year at 40 West Twenty-fifth street.

NEVADA.—Emma Nevada's concert tour of the West is not a great success. She is not as potent an attraction in concert as she is in opera.

COGHLAN.—Rose Coghlan has reached Canada on her starring tour. In Montreal, on Monday night, she opened to a fair house in Victor Durand.

WALCOT.—Charles M. Walcott has been engaged as leading man for Lawrence Barrett. He opens in Philadelphia on Jan. 1, playing Brutus to Mr. Barrett's Cassius.

JEFFERSON.—Joseph Jefferson and his family and Thomas Jefferson have gone to the former's orange plantation near New Iberia, La., where they will spend the Winter.

GLOVER.—J. M. Glover, a London composer and stage manager, arrived by the *Arizona* on Monday to direct the production of Jack-in-the-Box, for which he has written the music.

MADDERN.—Minnie Maddern swooned from exhaustion in the last act of In Spite of All at the Criterion Theatre, Brooklyn, on Monday night. The lady has been ill for the last week or so.

ELLIOTT.—Arthur Elliott, a sterling leading man, is the main prop of Estelle Clayton's support. His acting of Bernardus, in Favette, wins him praise from the most exacting critics.

GILLETTE.—Fanny Gillette, who is still leading lady with the Standard Dramatic company, continues to receive flattering mention for her portrayal of the roles of Juliet and Parthenia.

PAULDING.—Frederick Paulding, in addition to his professional work, finds time to contribute regularly to several out-of-town newspapers, and polish off several dramas he has in hand.

SANDERSON.—Harry Sanderson, of Tony Pastor's, was presented on Tuesday night by the Nobles of the Mystic Shrine, of which Order he is a member, with a handsome emblem of the Society.

RAYMOND.—John T. Raymond is playing a remarkable fortnight engagement in Philadelphia. The impetus comes from the great success of The Magistrate, in which the comedian is ably seconded by Kate Forsyth.

STANHOPE.—Adeline Stanhope's engagement with H. J. Myers, by which she was to star as Cynthia, is indefinitely postponed, owing the severe illness of that gentleman. Miss Stanhope is disengaged until the re-commencement of Joseph Jefferson's tour in April.

DANIELS.—Frank Daniels, the original Old Sport of the Rag Baby, is about concluding a remarkable three weeks' engagement in Chicago. So far as the Rag Baby is concerned, Mr. Daniels is a star, and when Old Sport leaves it the Baby is not likely to survive long.

FROHMAN.—Daniel Frohman says that confusion worse confounded often results from reference to "the Frohmans." He asks us to state that there is no such firm. The only association which existed was when Gustave and Charles Frohman managed the traveling companies of the Madison Square. "Their business now is separate," adds Mr. Frohman, "and we are all three in distinct and independent lines of work."

VASSAR.—Queen Vassar has just arrived from Holland, where she has been filling engagements in Rotterdam and the Hague. She is a young and pretty English girl, who does an entirely novel line of specialties. Miss Vassar is to appear at Tony Pastor's Theatre on Monday next.

MURPHY.—Joseph Murphy has just concluded a very profitable engagement of two weeks in New Orleans. The continued popularity of Kerry Gow and Shaun Rhue is something wonderful. The plays seem to have a fair show of surviving this generation—that is, if the star can find an actor to inherit his talent.

GODFREY.—Mr. Robert Godfrey, a Pittsburg dramatic author, is in town with Mrs. Godfrey, who is the author of a novel entitled "The Rival Artists." The object of their visit is to obtain a hearing for the work from some leading publisher. Mr. Godfrey is the author of a play bearing the same title as the novel.

SCHILLING.—On our first page this week appears a portrait of Victoria Schilling. This pretty and winsome young lady is a favorite with the audiences at the Casino, and since she first assumed the role of Amorita she has made marked progress both in acting and singing. Miss Schilling promises to achieve a high position in the comic opera field.

HOWSON.—Before leaving Boston on Saturday night, John Howson was presented with a testimonial from all the members of the Mikado company, expressing their appreciation of his abilities as an artist and wishing him success in his new field of endeavor. The presentation was made in the green-room of the Hollis Street Theatre, and the speech was made by Signor Brocolini.

SALVINI.—Alexander Salvini, son of the great Italian tragedian, is having much success as leading support to his father. He bears a strong resemblance to the elder, considering his youth, and possesses not a little of the paternal fire and genius. It may be added that Salvini the younger is making rapid progress in the mastery of the English tongue, so that his pronunciation is now almost flawless.

CHEATHAM.—Kitty Cheatham, the young Southern debutante and society favorite, has just closed an eighteen weeks' engagement with Barrows' Professor company and returned to her home in Nashville for the holidays. As Daisy Brown, in The Professor, Miss Cheatham had flattering success, and at many places in the South her appearance was a society event. Next week Miss Cheatham will visit New York, and thereafter will be open for an engagement.

EVANS.—During the past few seasons Tellula Evans has grown rapidly in the favor of opera-goers. She is the possessor of a fine soprano voice that has been well trained. Miss Evans has made her mark in leading roles in nearly a score of English and comic operas, and during a tour of the West last season never failed to elicit warm praises from the critics. Petite in figure, graceful in movement, and pretty in feature, Miss Evans adds a fine stage presence to her charm of voice.

The Actors' Fund.

At the last meeting of the Executive Committee three applications were acted upon favorably. Two applications will come before the Committee to-morrow.

There was disbursed in relief last week $133.

On Tuesday, Dec. 29, Treasurer Colville paid out $1,750 for the purchase of a burial plot in Evergreens Cemetery. The plot is adjacent to the Elks' Rest.

New members and annual dues paid in: Ivan Peronet, Daniel Shea, Rufus Williams, William Yerance, Philip T. Turner, Trixie Adams and Fred. Ellsworth.

Christmas Among the Players.

Victoria Schilling was not forgotten by her numerous friends on Christmas Day. Any number of gifts found their way to her residence, among them being a pretty little poll-parrot which is just learning to talk.

Rudolph Aronson received a number of presents from his friends, among them being a baton. Heinrich Conried presented him with a music portfolio.

Magician Kellar was reminded of the fact that he had a host of friends in Philadelphia by the numerous packages from that city. His gifts were mostly in the shape of books, as he is a great reader. He received a good supply of Burns, Byron, Tennyson, etc.

Effie Ellsler spent a cheerful Christmas in the contemplation of a table almost laden down with holiday tokens from friends in Pittsburg, among them being portable mirrors, writing-desks and toilet sets. She also received a Knight's edition of Shakespeare from a friend in Cleveland.

Henry E. Dixey was not forgotten by his friends. He had any number of gifts, but one that he prized most highly was a shaving-case from "Jumbo" (Jimmy Grant), one of the little "tigers" of Adonis. The Little Four presented him with a pair of diamond sleeve-buttons, and almost all of the company gave him some knick-knack. From W. A. Harper, of Harper Brothers, who is a warm personal friend, he received a handsomely-bound copy of the Doré edition of Poe's works.

It is so seldom that the back-doorkeeper of a theatre is remembered that the chronicling of a Christmas present to that much maligned person is a pleasant undertaking. Mr. Arnold, who guards the Fifteenth street entrance of the Fourteenth Street Theatre, was presented by the Evangeline company with a gold watch and chain.

The Christmas Mirror.

Boston Budget.

The Christmas number of THE NEW YORK MIRROR shows great enterprise on the part of its editor, Mr. Harrison Grey Fiske. It is an eighteen-page paper with supplement, and the last consists of a fine portrait of Miss Fanny Davenport, well worthy of praise. The paper has also illustrations of the principal scenes in Saints and Sinners and in Hoodman Blind, the two most popular dramas on the New York stage. The ornamental cover has a picture of Miss Helen Dauvray in One of Our Girls.

Buffalo Courier.

The Christmas number of THE NEW YORK MIRROR, just issued, is unusually elaborate and interesting. Besides the usual amount of theatrical news, it contains a large number of articles and sketches contributed by footlight favorites and popular writers, several illustrations from plays now running in New York, besides a fine portrait of Fanny Davenport on card-board. The number reflects credit on the enterprising publishers of this popular journal, and it is well worth reading, if not preserving.

Home Journal.

One of the good things of the Christmas season is the holiday number of THE MIRROR, in which there are contributions from such well-known theatrical people as Lotta, Joseph Haworth, N. C. Goodwin, Frederick Paulding and many others.

Springfield (O.) Globe-Republic.

There has been a decided improvement this year in the Christmas numbers gotten out by the several illustrated newspapers and magazines. But by far the handsomest holiday copy of any of the illustrated newspapers I have seen is THE NEW YORK MIRROR for Dec. 26, 1885. It is an eighteen-page paper, beautifully illustrated all through. The cover is elegantly arranged with a handsome engraving of Helen Dauvray in One of Our Girls, occupying the centre. On the third page is a finely engraved head of Bertha Welby, of Only a Farmer's Daughter fame. The entire fourth page is devoted to sketches from Saints and Sinners, now in progress at the Madison Square Theatre, New York. The eighth page gives a good head of Harley Merry, the celebrated scenic artist. Scenes from Hoodman Blind occupy the whole of the thirteenth page. But *the* feature of all is the elegant satin-finished engraved supplement of Fanny Davenport. This is on a separate card, the same size as the book, and in a neat frame would make as neat an engraving as could be purchased anywhere. Surely the enterprising proprietors of this paper overdid themselves in this elegant paper art gallery they have sent forth.

Baltimore American.

THE NEW YORK MIRROR, the brightest and newsiest of the theatrical journals, has issued an interesting Christmas number, which contains contributions from Lotta, Frederick Paulding, Joseph Haworth, Fred. Lyster, Edward Harrigan and Nat C. Goodwin. Mrs. Victoria Morosini-Schilling contributes the story, "A Runaway and a Marriage." A good portrait of Fanny Davenport accompanies the number, and illustrations from Hoodman Blind and Saints and Sinners, the two great successes of the season, are supplemented with descriptions of the plays.

Columbus (O.) Sunday Times.

The Christmas number of THE NEW YORK MIRROR is the handsomest specimen of an elaborate dramatic paper ever issued. In addition to its entertaining columns of news, it contains two pages of illustrations from the famous play Saints and Sinners, now being produced at the Madison Square in New York. A very handsome bust engraving of Fanny Davenport is added, making the whole simply incomparable in the line of a dramatic paper.

Detroit Free Press.

The Christmas issue of THE NEW YORK MIRROR this year is the champion number of that well-known weekly. Its enterprising editor, Harrison Grey Fiske, is a young man, but he has been for several years "in the swim," and his journalistic ability, no less than his critical acumen, has given him a wide celebrity. His latest MIRROR accurately reflects his enterprising spirit and sound editorial judgment. Its matter is diversified, its typography is beautiful and its supplement—an excellent portrait of Fanny Davenport—will be preserved by thousands of that lady's admirers throughout the country.

Battle Creek (Mich.) Sunday Morning Call.

THE NEW YORK MIRROR, one of the best of dramatic papers, came to our sanctum yesterday in its Christmas dress. Its eighteen pages contain stories and dramatic doings from all quarters. Two full pages show illustrations from the plays Saints and Sinners, now running at the Madison Square Theatre, and Hoodman Blind, at Wallack's Theatre. The supplement is a fine large portrait of Fanny Davenport, which all will appreciate. There are also portraits of Helen Dauvray, Bertha Welby, Marie Heath, Harley Merry, the scenic artist, and Miss Tellula Evans. This is the finest number we have seen issued by a dramatic paper, and it takes a good one to get ahead of THE MIRROR.

Urbana (O.) Daily Citizen.

The annual Christmas number of THE NEW YORK MIRROR, of which Harrison Grey Fiske is editor, and which is the representative amusement journal of America, is this year a marvel in typographical art. The cover is a novel and handsome piece of work; the front a Winter scene, besides bearing "Christmas Number NEW YORK MIRROR, 1885," has a picture of Helen Dauvray in One of Our Girls. The paper contains scenes from Hoodman Blind, Saints and Sinners, and cuts of Marie Heath, Bertha Welby and Harley Merry, the scenic artist—that of Merry being one of the finest ever put on paper. Besides the regular weekly contributions of the Giddy Gusher and the Usher, and reports of correspondents, it has poems and sketches from good writers. The supplement, an engraving of Fanny Davenport on rich card-board, is an exquisite piece of work, and fit to grace the finest parlor.

Rochester Morning Herald.

The Christmas number of THE NEW YORK MIRROR, edited by Harrison Grey Fiske, is an admirable paper, full of good things suited to the season, and of course nearly all pertaining to the dramatic profession, and exceedingly entertaining. A fine portrait of Fanny Davenport as a supplement.

Mansfield (O.) Daily News.

The Christmas number of THE NEW YORK MIRROR comes to its patrons with a pleasant surprise. The paper is enlarged to eighteen pages and a supplement, and contains a handsome engraving of Fanny Davenport. The paper is well edited and furnishes the very best dramatic news of the country.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The sale of the CHRISTMAS MIRROR, I am happy to say, far exceeded that of any of our preceding holiday numbers. Indeed, the demand was greater than the supply. Although an immense edition was delivered to the American News Company, the portion placed on sale in this city was completely exhausted early on the day of publication, and the local dealers poured in orders for extra copies aggregating several thousands. The rush for the paper was correspondingly great when it was exposed for sale in all parts of the country. My contemporaries generally agree in saying that the issue surpassed all its predecessors—and that, I take it, is superlative praise. Scores of letters received from readers in all sections express a similar opinion. In the present number, by the way, are a poem by Marie Burroughs and a sketch by Adele Godoy, which were written for the CHRISTMAS MIRROR and unavoidably held over.

* * *

Henry Abbey has gone to Boston to attend the funeral of John Lundy, the head stage-carpenter of the Park Theatre, who died on Monday. "Lundy was connected with my theatre for seven years," said Abbey in a conversation yesterday. "He was faithful, industrious and the most ingenious machinist I ever knew. He invented innumerable appliances for producing novel mechanical effects, and his genius in simplifying scene-changing apparatus caused an immense saving of time and labor at the Park. One of the best of his devices was a pole to take the place of the brace in setting wings and pieces in use at the sides of the stage. The pole rests in iron sockets let into the stage and clamps above. The two objections to the brace are that the eye-screw at the bottom tears the boards, while the leaning support forms an inconvenient obstacle, over which many an actor has stumbled and come to grief. The pole does away with the necessity of grooves, while it is a more substantial fixture. There are no grooves at the Park Theatre and no braces, and although a great many combinations have played there, a pair of flats has never been used in the place, drops having always been substituted. Poor Lundy had a patent for the invention, but I doubt if it ever realized much for him."

* * *

Beginning with the present issue, the first page of THE MIRROR will be devoted to reading matter instead of business announcements as heretofore. The change is designed to augment the attractive appearance for which this journal has always been noted. I may venture to remark in this connection that nobody is better able to appreciate a good make-up—whether of face or "form"—than my professional readers.

* * *

Some stage people have taken part in quite exciting adventures since my last issue. Mr. Bindloss, of Mary Anderson's company, while returning home from Brooklyn after the performance on Monday night, was accosted by a savage-looking tramp on the Bowery, with the usual request for a "few cents for a night's lodgin'." Bindloss saw that he was drunk and declined to disgorge the contents of his cash pocket. Arrived at Tenth street the loafer suddenly made a reappearance with an accomplice. One hit him several blows in the face, while the other struck at him from behind. Bindloss was knocked senseless. When he recovered consciousness he found that his neck was badly bruised, the skin about his eye lacerated and blood trickling from a number of small wounds. The assailants had made good use of their legs and were not visible. They had not touched his watch or money. Bindloss will treat tramps with distinguished consideration whenever they approach him hereafter. Several theatrical people and variety performers were on the New Haven train which ran off the track at Pelham on Sunday. The dying agonies of the heroic fireman, who stuck to his post and was crushed by the engine, were soothed by the tender care of an actress of the Danites company. A mail-agent in one of the cars that rolled down the embankment was buried within it under a mass of sacks and letter-racks. Without release he would speedily have perished. One of the Davenport Brothers, an acrobat, realizing the necessity for immediate action and finding that nobody else would venture into the car, fearing there was imminent danger of its falling further down the steep incline, dove in through a small aperture and freeing the mail-clerk from his distressful position, lifted him out.

* * *

Two prominent managers, an equally prominent physician and several professional friends were passing an agreeable evening last Sunday at the house of a friend, engaged in a pleasant game of poker. The ante was only a quarter, and this enabled the ladies present to take a hand in the fascinating pastime. Without warning there suddenly came a heavy tread on the stairway; the door of the room was thrown violently open, and a burly policeman in uniform entered, club in hand.

"I see you're having a little game of draw," remarked the officer in rough accents to the astonished players.

"Well, what if we are?" said the physician indignantly, and "Yes, what if we are?" echoed the rest.

"Only this," rejoined the arm of the law, menacingly, "that, savin' the ladies' presence, I'll have to run every darned one of you in. The Captain has given orders to stop every poker game in the precinct and he's looking about for jest such roosters as you to make an example of. Put on your hats and come along with me."

"But, my good man—" began the doctor, shaking nervously in every limb, while rivers of perspiration coursed down his brow and befogged his gold-rimmed spectacles. He did not finish the sentence, for the tall manager had induced the policeman to go into the next room. The doctor followed. Visions of filthy police courts, flaming newspaper articles and horrified and indignant patients arose. The manager was trying the virtue of persuasion and greenbacks with the officer. "Now, tell me frankly," said he in a pleasant sort of way, "just what it will be worth for you to depart as if you hadn't seen us and let us disperse to our various homes like the quiet citizens that we are."

"Do," chimed in Æsculapius, "and make the figure light—think of my position—the publicity of arrest—my friend will pay you—and—and—I'll give you one of my best cigars."

The policeman grew highly wroth. He ruined the record of the Finest by refusing the bribe point-blank, adding that the proposition would make it go harder for the prisoners at the bar of justice in the morning. There was nothing else to be done but for the whole party to array themselves for the street and troop down stairs in the wake of the blue-coated guardian, who led them into the dining-room, where their smiling hostess asked everybody to be seated and forgive her practical joke by a liberal dose of champagne and chicken salad. While her guests were immersed in a game, through the agency of her cook she had arranged the little drama which had frightened them so thoroughly. Bridget had secured the co-operation of her sweetheart, the patrolman. He did not refuse the roll of bills offered him after it was all over as hush-money. But the ladies could not be similarly gagged, hence the appearance of this account of a capitally conceived and executed plan to scare some of the nerviest men who ever opened a jack-pot.

* * *

A letter just received from Miss Fortescue, the celebrated English litigant and professional beauty, runs as follows: "Being a subscriber to your paper, I was surprised in reading the issue of Nov. 7 to see the mistake into which your London correspondent has fallen. In his article he says: 'Mr. Bock is in the provinces with his Pygmalion and Galatea company, Miss Fortescue supporting him as Galatea,' the real facts being that I took out a company to play Pygmalion and Galatea, Frou-Frou and other pieces, and Mr. Bock was simply engaged by me at a salary to play Pygmalion and other parts. The entire responsibility, managerial and financial, of the tour, was mine alone. By contradicting the erroneous statement of your correspondent, which is calculated to place me in a wrong position before the American public, you will greatly oblige, Yours faithfully, M. FORTESCUE."

* * *

Bertha Welby writes me correcting the statement made in last week's paper, that she had adapted a play called Mlle. Hélène from the French. The piece was secured by her direct from Paris. It is of the emotional order, and Miss Welby says that it is very similar to An American Marriage. The play adapted by the lady is entitled Riette, the Fisherman's Daughter.

* * *

It is the fate of almost every inventor, before his theories have been practically demonstrated, to be called a crank. And I suppose almost everybody who has heard of Mr. N. Helmer's air-ship sets him down as belonging to that category. He is an enthusiast on the subject of aerial navigation, and he believes that he has at last solved the problem. Within the space at my command I am unable to describe the principle on which it is constructed, but it is simple and has secured the endorsement of one of the leading scientific journals. Mr. Helmer has met with reverses through misplaced trust in business associates, and he is now working to amass sufficient capital to secure for his experiments a fair test. With this end in view he is manufacturing some excellent cosmetiques, perfumes and remedial specifics which are pretty certain to find a large sale in and out of the profession. Theatrical people are well acquainted with Mr. Helmer through the improvements he introduced in the manufacture of wigs and make-up articles. I wish him well in his laudable effort to "lift" mankind, and I hope that his enthusiasm and industry will find reward in eventual success.

The Modjeska Nuptials.

Seldom has a church held such a throng as crowded into the little stone edifice of St. Stanislaus on the occasion of the marriage of Ralph Modjeska, son of the Polish actress, Mme. Modjeska, to the niece of the latter, Miss Felicie Benda, last Monday noon, under a special dispensation of the Pope. The church, which is a little stone edifice on the corner of Stanton and Forsyth streets, had been decorated most beautifully. Wreaths and growing plants, holly and smilax, evergreens and ferns in luxurious profession, greeted the eye on every side. A mass of climbing ivy and evergreen almost hid the organ loft, while the chancel looked like a fairy bower in its wreath of flowers. A canopy of ferns and roses hung over its entrance, pendant from which was a marriage bell of Jacqueminot and Marechal Neil roses. At a a little after eleven o'clock, and while the church had become almost filled, the twenty members of the Society of St. Stanislaus, who had been deputed to that duty, ranged themselves along the sides of the stairs underneath the awning. They were in full regalia, with wide sashes of red, ornamented with silver crosses and stars, and held aloft lighted candles. When the wedding party finally arrived, everything was in readiness. Six little girls in confirmation dresses and wearing crowns of lilies of-the-valley, stood ready to lead the way to the interior of the church. In solemn cadence the music of the wedding march from Lohengrin was heard as the groom led the way toward the chancel. He was escorted by the Misses Thurstone, of Buffalo, it being one of the features of the Polish ceremony that two unmarried ladies escort the groom, while two unmarried gentlemen perform the same office for the bride. The groom looked handsome in usual morning dress.

Following this group, which took seats on the left of the altar within the rail, came a number of the members of the Krawloski Polski, a Polish military company, of Jersey City. Then came the bride, escorted by Mr. Vadal and Mr. Gilder. Her costume was a white corded satin en train, with beaded front and tulle veil. A crown of orange blossoms was wound down the side of the veiling, while in her hand was held a very large bouquet of white roses. Mme. Modjeska, who followed with the Count Bozenta, wore an almond colored silk dress, puffed with point lace down the front, while trimmings of dark-brown silk made up a very pretty costume. On reaching the altar, four of the soldiers stood at present arms in front of the children. The bride took a seat at the side of the entrance, with her escort, while the groom sat at the left, similarly chaperoned. Count Bozenta and Madame Modjeska took their positions in the entrance. The latter, who seemed much affected, frequently knelt, while at times her tears flowed freely.

The wedding ceremony proper then took place. Archbishop Corrigan, who had been specially invited, sanctified the two rings before they were placed on the fingers of the happy couple, and at the conclusion of the services spoke to them kindly on the subject of their union, blessing them and wishing them all happiness in the state upon which they had entered. Father Klimiski, pastor of the church, performed the rites, assisted by Fathers Pekzar, of Wilkesbarre, and Father Gramlewicz, of Nanticoke, Pa. Following the address the bride and groom were again joined, a sacrifice was offered for their happiness, and they registered their names.

After a wedding breakfast at Delmonico's, Mr. and Mrs. Modjeska left for a trip South as far as New Orleans. After a short stay in that city they go to Omaha, where they will reside, Mr. Modjeska being engaged in engineering work near that city.

Louis James' Plans.

"At the end of the run of One of Our Girls at the Lyceum," said Louis James to a MIRROR reporter recently, "which I believe will be toward the end of April, it is my intention to get everything ready for my starring tour next season. Frank Farrell will be my manager, and he has already laid out a route that will bring us up to January, 1887. I shall open the season at McVicker's Theatre, Chicago, on August 23, either in Virginius or Gisipus. My repertoire, besides these two plays, will consist of Much Ado About Nothing, Laugh When You Can, a comedy in which James E. Murdoch used to play, and in which there is a character called Gossamer, which is acknowledged to be one of the finest light comedy parts on the stage; Hamlet, Richelieu, Macbeth, Othello, and a little play by W. S. Gilbert called Broken Hearts, which you may remember was put on at the Madison Square Theatre at a matinee by Frank Thornton, last season, and which I intend playing in conjunction with The Wonder, making a splendid double bill. Besides all these, I am in hopes of being able to produce the new play, by George Hoey, called Shakespeare. The costumes are being made by Charles Hawthorne, of Broadway, who makes the greater number of the costumes for Lawrence Barrett's company.

"If I find that my tour is successful, I shall produce several old plays, such as The Dramatist and Wine Works Wonders. These pieces used to be seen in the time of James E. Murdoch, who was our representative light comedian a quarter of a century ago. This generation is a stranger to them.

"So far as engaged, my company will include Marie Wainwright, who is now with Bidwell's company in New Orleans; Kate Meek, Kitty Wilson, Kate Moloney, Fred. Huebner, Fred. Mosley, S. E. Springer, E. Y. Backus, Fritz Williams, Errol Dunbar, William Black, Edward Hoyt and Charles Mackay. I can't help thinking that I have as good, if not a better, legitimate company than any on the road. Every one of the people whose name names I have given to you are experienced actors.

"When I pay my company this compliment, I don't intend to cast any particular reflection on the modern actor. In the old times there was more variety. In a week perhaps an actor would be called upon to play the whole line—tragedy, comedy, character old man, juvenile, everything. When the average modern actor is called into the legitimate to play character parts or heavy work in melodrama, he is lost, because he lacks the education and experience necessary for such work. I first began work at the Louisville Theatre under Barney Macauley, and I had to begin literally as a 'supe.' I carried my spear and went along for 'shouts' with the rest of them, until I gradually worked my way up to my present position. Yet for all that, and although I have been twenty-two years at it, I don't run away with the delusion that I know it all.

"I wish you would allow me to state that I am very grateful to my brother professionals for the great encouragement I have received since I signified my intention to star. I know there will be quite a number of new stars launched next season, but I think the country is large enough for us all."

A Shrewd Turkey Actor.

With the coming of every holiday, the idle actors around the Square begin to combine for a raid on the rural districts for one consecutive night. For Christmas, just gone, Horace McVicker and Lilford Arthur organized a "snap" to play The Lady of Lyons in Sunbury, Pa. Frank Evans was to play Claude and a young lady with an æsthetic name was to do Pauline. Marcus Moriarty was to play Beauseant and his wife Widow Melnotte. Everything went lovely and the house was packed with an enthusiastic audience. After the second act Mr. Moriarty refused to continue unless his salary was paid. He was remonstrated with. But it was no use—"Money or no show." The money came, covered with blessings and tearful dew. The curtain rose on the third act.

Enter Beauseant—speaks: "What think you of my plot? Has it not succeeded to a miracle?" Taking the speech literally, the company gave an audible smile. the managers wept, and the audience applauded.

A Brief Discussion.

There appeared in 1877, in the *Nineteenth Century*, a short article from the pen of Henry Irving on "The Third Murderer in Macbeth." In it he in a measure criticises the murder of Banquo as it has been from time immemorial produced upon the stage. It is to be regretted that he did not go further and attack the manner in which "That something after death" (if I may call it so) is treated.

The stage directions say "The ghost of Banquo rises." Unlike the ghost in Hamlet, it does not *enter*; it says nothing, and there is nothing in the text beyond the words "If thou can'st not" to indicate that it makes a motion of any kind. Then why is it brought on the stage at all? As it has nothing to say, and nothing to do, it can only be brought on for two other reasons, and they are, to either fill up the eye or to stimulate the imagination of the beholder. There is no necessity whatever for it in the first reason, and less than none in the second.

The chief end of all acting is to hold the mirror up to nature, or in other words to produce a perfect illusion; and to produce this effect the imagination of the audience should be led, never forced, and it should never for an instant be allowed to precede that of the actor, but should at all times be consequent both to him and to the actor of the play. Nothing can so strain the imagination of the spectator as the attempt to believe that what he sees before him in tangible shape is visible to him and to Macbeth, and at the same time invisible to others to whom he *knows* it is visible. The imagination is not only thus forced to its its utmost limit, but at the same time in a directly opposite character. The ghost is just as much a chimera of Macbeth's brain as is the dagger which led him to Duncan's chamber—if the one is air-drawn, then should the other be so. There would be as much propriety in suspending a dagger by a string during Macbeth's soliloquy as there is in introducing a bodily ghost; and both of these proceedings are violations of the fundamental principles of dramatic art. The ghost of Banquo should be allowed to exist only in the place of its origin—the mind and imagination of Macbeth.

H. L. B.

Professional Doings.

—Agnes Wallace and Sam B. Villa will shortly resume their season.

—Harry J. Widmer, the musical conductor, has written a musical bit called "The Cinderella Lancers."

—John E. Kellerd has become a member of Frederick Warde's company again, opening in Cassius in Julius Cæsar.

—Frank Norcross has been engaged as leading man for Mme. Janish, whose tour reopens at Montreal next Monday night.

—H. E. Krehbiel, the musical critic of the *Tribune*, proposes to issue during the Spring a "Review of the New York Musical Season of 1885-86."

—Lizzie Evans missed her Christmas matinee in Wheeling, owing to a railroad accident; but the next day she played to the largest matinee known in the city, numbers being turned away.

—Mark Davis, Sheridan's advance agent, asks THE MIRROR to contradict the report that he was recently killed at Palmyra, O. "I am alive," he writes, "and in the Pennsylvania oil country.

—Frank Daniels is to star next season in Little Puck, a piece written for him by Howard P. Taylor, and not Bronson Howard as has been erroneously stated in the New York papers.

—Ullie Akerstrom, under the management of Frank Charvat, is having a second successful season in New England. Miss Akerstrom makes week stands in the larger towns, and invariably attracts overflowing audiences by her interpretation of the leading roles of a varied repertoire.

—Henry Guy Carleton is reported to have turned his attention to [illegible] and is said to have invented a device [illegible] contrivance which can be made to do any number of wonderful things.

—A special performance of Tony Pastor's company will be given on the night of Washington's Birthday at the Academy of Music, the receipts of which are to be devoted to Washington Post, G. A. R.

—To mark the fiftieth performance of Adonis, at the Casino, which takes place this evening, all of the principals, as well as the chorus, will be seen in new costumes, and both the orchestra and chorus will be augmented.

—Heinrich Conreid arrived from Europe on Monday on the *Servia*. He brought all the original costumes, plans, scenic models and property flats for Johann Strauss' Gypsy Baron, which is to follow Amorita at the Casino.

—The version of The Milliode in German which Manager Amberg intends producing at the Thalia Theatre within a month or two, will be the work of Messrs. Oppenheimer, Lube and Junker, all members of the Thalia company.

—Joseph Wilkes has returned from the Cup of the Bravest company. He says that the manager wanted the company to lay up for a week on board wages, and, moreover, that salary day has not materialized more than once since the season opened.

—Helen Bruno, a young actress who is said to be the pupil of M. Delaunay, of the Comédie Française, and who received a first prize at the Conservatoire in Paris for her acting, will shortly give a matinee performance at the Madison Square Theatre. The entertainment will consist of A Cup of Tea, Book Third, Chapter First, and [illegible] lady is Pauline [illegible]

—The hundredth performance of Woman Against Woman, which took place on Monday evening at the People's Theatre, was made quite a gala occasion. Hardly an inch of room in the house that was not loaded down with evergreen and [illegible], while the stage was dazzling in its decorations of [illegible] flowers and variegated [illegible]. A souvenir was a photograph of [illegible] with an artificial [illegible] in the centre.

—The sale of seats for the benefit of Mrs. Butler, widow of Rossiter W. Butler, the well-known manager, which takes place this afternoon at Tony Pastor's Theatre, began on Monday, and yesterday there were only about fifty seats left. Harry Miner, Maurice Donaldson and Tony Pastor have [illegible] volunteered their services, by the aid of which, added to other volunteers, a very acceptable bill will be made up.

—On Monday last Miss Adelaide [illegible] walking down Sixth avenue from [illegible] Park Theatre passed by Hoyt's Theatre, Twenty-sixth street, [illegible] from the [illegible] of her cloak an [illegible] ticket, [illegible] it, and [illegible] obtaining a dolphin [illegible] of [illegible] and garnish, a small [illegible] of money and a number of boys. An advertising [illegible] ward was inserted in a daily [illegible] Wednesday evening the [illegible] had not been returned.

—Lafayette W. Seavey, the [illegible] man, knows that he has solved a great problem in cheap transportation of scenery. The [illegible] is painted on a prepared [illegible] which Mr. Seavey has patented a process [illegible] scenery can be folded up and packed away [illegible] for transportation. The [illegible] opera can be packed in two trunks. [illegible] way is enthusiastic over the [illegible] invites managers to visit his studio and [illegible] specimens of the scenery.

—Der Trompeter von Sackingen, the [illegible] opera by Herr V. Kaiser, which [illegible] produced at the Thalia Theatre on [illegible] night, with entirely new scenery and costumes, has been a great success in Germany, and it is thought, will have a long [illegible] here. It is based on an old German [illegible] is as well known to every [illegible] child as Robinson Crusoe is to every [illegible] world over. The hero is a trumpeter, [illegible] whom the daughter of a [illegible] falls in love.

—"It is true that I have purchased 'The Gladiator,'" said J. W. Collier to a MIRROR reporter, yesterday, "and that I have paid $5,000 for the play is also correct. It is my intention to star my nephew, Edmund E. Collier, in the title role, and I shall do so [illegible] when I say that I think he will fill it admirably. He has a large, fine physique and a good voice, while as an actor he has considerable ability. Edmund Collier is a [illegible] of the Forrest type, and in my opinion he will make the Gladiator stand out [illegible]."

—The present week of Rogers and Hall at the Union Square Theatre is said by Mr. Hill to be the largest since the opening night, and he is confident that the piece could have run for a year if the strain were not too much for Miss Mather. Next Monday night will be devoted to a dress rehearsal of Lost, which will be seen on Tuesday night. The cast of the principal characters is as follows: Lost, Margaret Mather; Madeline, Jennie Harold; Mother Groschen, Mrs. Jamison; [illegible] Frederick Paulding; Nathan, Milnes Levick; Father Ludwig, Harry Eytinge; Father Laurents, Harry Weaver; Father Herman, Edwin Cleary, and Abram, W. V. Ranous.

—A decision which is of interest to members of the profession and also managers who make contracts wherein the proviso is made that the contract may be broken upon due notification being given to the contracting party, has just been rendered by Judges McAdam, Hyatt and Hall, of the General Term of the City Court. The case is that of William F. Peverly against Poole and Gilmore, the managers of Niblo's Theatre. In August, 1885, Mr. Peverly made a contract with Poole and Gilmore to sing in the chorus of The Seven Ravens at their theatre. He entered upon his work on August 18 and continued to [illegible] Sept. 20, when he was dispensed with. He brought suit for $180 damages. The action was in the nature of a test suit, and was brought to determine the liability of Poole and Gilmore for the discharge of a number of chorusters. The defense was that the contract provided that the defendants might terminate it whenever the services of the chorus were not, in their estimation, satisfactory. It was also claimed that Peverly was incompetent. The plaintiff claimed that the defendants were satisfied with his services and had expressed approval of his singing shortly prior to the time of his discharge. After listening to the arguments of counsel, the Judge decided that Peverly was entitled to his salary for [illegible] being $24, but dismissed the [illegible] other respects. From this decision an appeal was taken to the General Term, which has just affirmed the judgment.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

nothing extra, but the comical actions of the stubborn Yankee extracted yells of laughter from the gods. On 24th and 25th the Alabama Blossoms and Starlight comb. gave a good variety entertainment to large houses.

Zephyrs: Manager James Miller, of Newark, came down to see Patti Rosa. He reports the season's business so far as very good.

DAYTON.

The Grand (Reist and Dickson, managers): Only one attraction during the week. The business done was equivalent to your attractions playing to standing-room. Bartley Campbell's spectacular drama, Clio, began an engagement of three nights and two matinees, 23d, to exceedingly large audiences. May Newman made a beautiful Clio. Her voice is sweet and melodious, and has presence prepossessing. Patrice as Didi took the audience by storm. She is as cute and cunning as she is diminutive, and that is saying a great deal. Ida Jeffries as Countess Ellis and Mrs. Charles Poole as the Duchess were acceptable. Atkins Lawrence gave a splendid impersonation of Fabian, the artist. Harold Fosburg as the Old Campaigner kept the audience well amused. I could continue speaking well of each one in the cast, but space forbids. The ballet was large, well drilled, and if I am any judge, may say very pretty. Mlle. Cornalba received quite an ovation, and was the recipient of some beautiful flowers on Christmas eve. The scenery was simply grand, especially the earthquake.

Cues: During the intermission between acts three and four of Clio on Christmas afternoon, Atkins Lawrence of the co. presented Manager Larry H. Reist with an elegant crayon portrait of our popular manager, and when Mr. Lawrence introduced "Mr. Reist to Mr. Reist," why, Larry wilted; but he managed to murmur: "Ah, there! just my size." The portrait is from the studio of one of Ohio's most prominent artists, Sumner Long. The gift is a present from the attaches of the Grand, including Treasurer Patton, W. and M. Wolf, Combs Brothers, Charles Haikes, Harry Bowers, Messrs. Breene and Sanders, and Mr. and Mrs. O. C. Schenck.—Clio played to $1,352 Christmas night.—The Stranglers of Paris drew a standing-room audience 23d at Memorial Hall, Soldiers' Home, and gave the best of satisfaction.—The Mt. Vincent Society produced Ticket-of-Leave Man and to crowded house. The Clio co. occupied the four boxes, and when Ed. W. Hanley appeared between acts two and three and rendered several of Scanlan's popular songs, and his own concoction "1909," the Clios fairly went wild, and called the singer out six times.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The Pyke Opera co. gave a very capable rendition of the popular Mikado 21st, and and 23d to slim houses. Bartley Campbell's Paquita also drew very poor houses 24th, 25th and 26th.

People's: Billy Burke's Humpty Dumpty has drawn the usual crowded houses during the week. Performance first-class in every respect.

News: During the action of Paquita a pistol-shot fired from behind the scenes startled a lady in the parquette, and she gave a slight scream. Bartley Campbell, who was in the audience, immediately left his seat, and going to the lady, remonstrated with her about giving vent to her feelings in such a manner, saying that it spoiled the effect of the piece. He requested her not to let it happen again.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Christmas week opened 21st, with Donavin's Tennesseeans to a fair house. First-class concert. On the 24th and 25th, with Christmas matinee, The Stranglers of Paris. Newton Beers as Jagon showed careful study of the requirements of the part, and won deserved applause. The rest of the co. very good. Audiences large. Ida Siddons Burlesque co. to fair house 26th. Fred. Bryton in Forgiven Jan. 1; Haverly's Minstrels 2d.

Black's Opera House (Samuel Waldman, manager): On the 21st and 22d, with matinee afternoon of 22d, the old stand-by, Uncle Tom's Cabin, paid us a visit at ten and twenty cents. House filled at each performance. Kate Partington as Topsy No. 1, with her specialties was very good. On the 25th, with matinee, Parlor Match was struck. The house was packed at both performances. Lester as the Book Agent, and Williams as Old Hoss were good; but for making things lively, and for good singing and dancing, Jennie Yeamans leads them all. The rest of the co. is fair.

Picked Up: Chang, the Chinese giant, was at the Mikado Skating Rink last week. Manager Waldman sued Chang for breach of contract, claiming $130 damages. He was to have appeared at Black's Jan. 5, 6 and 7. The case was compromised by the giant paying Manager Waldman $30 and the costs.—In person Jennie Yeamans presented the innocent kids at the Christmas matinee with dolls in fac simile, toy watches and chains, and horns of various kinds, which pleased said kids very much.—The Christmas number of The Mirror is magnificent, and again stamps the paper as the most enterprising dramatic publication in the United States. One dealer sold all his Mirrors shortly after their arrival. They were bought by many who do not as a rule read dramatic papers.

MARION.

Music Hall (C. C. Pettel, manager): Thatcher, Primrose and West arrived 23d. Had packed house. The co. needs no praise. Lizzie Evans followed, 24th, to very good business for Christmas Eve.

LANCASTER.

Chestnut Street Opera House (H. Wiltkiemyer, manager): Ida Siddons Minstrels showed to medium business on Christmas Eve.

Item: Mirror on sale at Tuthill's Bazaar, 100 Main street.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): A fair sized audience assembled 21st to see the Ida Siddons co. The co. is good. Selections from the Mikado were sung by Lou Sanford and the Bartlett Sisters very nicely, and were well received. The Moss Family Concert co. made their appearance 23d to small audience, but deserved better, as the co. is excellent.

CHILLICOTHE.

Masonic Opera House (B. W. Orr, manager): Patti Rosa made her first appearance in this city as a star in Zip, 23d, and at once won the favor of the audience.

Clough's Opera House (Ed. Kauffman, manager): Our Jonathan, with William Moore and Bella Vivian in the leading roles, was the Christmas attraction, and drew large houses. Si Perkins, Jan. 5.

TIFFIN.

National Theatre (E. B. Hubbard, manager): The Fred. Seward co., which was to have appeared here for ten nights, opening 25th, failed to materialize.

Holiday Number: The Christmas Number of The Mirror is very highly spoken of by all who have seen it.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): Ida Siddons Burlesque co. gave a good entertainment to good business 22d; a double encore greeted every act. Moss Family concertised Christmas matinee, and evening to good business. The entertainment is best suited to the smaller towns.

Item: The handsome Christmas Mirror received many compliments. Extra copies sold rapidly and more ordered.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Maggie Mitchell's business last week was not as large as that of former engagements, but on the whole it averaged good. The usual repertoire was adhered to, and the different pieces were produced as only Maggie can produce them. The co. rendered good support. The Shadows of a Great City, 28th; Lotta, Jan. 4.

Library Hall (Frederick A. Parke, manager): The Boston Ideals did a big business last week. The receipts footed up nearly $7,000. The co. is decidedly stronger than that of last season. The Misses De Lussan and Huntington, and W. H. Clark are valuable acquisitions to the co. Especially so is Miss Huntington, who has certainly a brilliant career before her. She made quite an impression here. Victor, the Blue-Stocking, was the only new opera produced. It is quite a pleasing opera, and contains some very pretty solos, duets and trios. Mr. McDonald and Miss DeLussan sustained the principal roles. All the old favorites came in for their full share of applause—Stone, Karl, Barnabee, Frothingham, McDonald and Morsell. The orchestra under the leadership of S. L. Studley, was one of the features of the entertainment. The house will remain closed until the 1st prox. when Salvini comes for three nights. Effie Ellsler, Jan. 4.

Academy (H. W. Williams, manager): The Horse-Shoe Four comb. is a strong variety organization, and it well merited the very liberal patronage bestowed upon it last week. Every act and specialty was of a laugh-provoking and attractive nature. Hallen and Hart's comb. 28th; Austin's Novelty co. Jan. 4.

Harris' Museum (P. Harris, manager): Hazel Kirke last week to large business. It proved one of the best attractions of the season. Dan'l E. Bandmann 28th; Streets of New York, Jan. 4.

[illegible] York Circus: This show has evidently come to stay, judging by the large crowds in nightly attendance. The performance is very satisfactory, and has received the liberal applause. New features [illegible]

[illegible] Museum: Very liberal patronage last week, [illegible] performance. Show satisfactory, [illegible] is a project on foot to turn the Fifth [illegible] hall into a huge theatre for opera and [illegible]. As yet the matter is only on paper.—Ned [illegible] the date for the One of the Bravest [illegible] Hall.—For the past week the London Dime Museum, which opened at 148 Federal street, Allegheny, has attracted considerable patronage from the amusement-loving people of that section of the sister city. It was run by Harry Osborn, who in addition engineered a patent medicine, out of which he was making considerable money. Yesterday morning Manager Osborn notified his co. that he was called away to visit a sick relative, and, promising to return in the evening, he left, taking with him the Christmas receipts. Bert Johnston was left at the head of affairs, and last evening he, with the evening's receipts in his possession, took a walk. The members of the co. by this time "tumbled" to the dodge to beat them out of their salaries, and they proceeded to make things lively for the remaining representatives of the management. The beauties who were on exhibition jumped from the platform and made as much noise as possible, while the other artists gathered around in a vain effort to save their week's salaries. A man, whose name is not known, was arrested at the request of the people, who claim he was identified with Osborn. Baby Bell, Bindexter and Frank Thompson, with the fifteen pretty maidens, each of whom were to receive five dollars per week, were all left in the lurch. It is said that Osborn has played the same game before. A telegram was received from him last evening in which he instructed the doorkeeper to pay off some of the performers and let the others howl. He was then at Erie, Pa.—Arrangements are in progress to bring the celebrated songstress, Mme. Nevada, to this city.—Effie Ellsler will play at Library Hall. She couldn't get a satisfactory date at her father's house.—The Boston Ideals have two new operas in rehearsal. They will be sung here during the return engagement, which will be in May.—Some very elaborate scenery is being prepared for the Salvini engagement.—Thomas Jefferson, one of the managers of Shadows of a Great City, has now four little girls at home. Tom says that if this keeps on much longer he will conclude that he is being "boycotted."—Manager Starr's Opera co. was in town 27th.—An exchange says: "Charlotte Thompson played to the worst business in Cincinnati last week that ever was known." Guess not. J. B. Atwater and Lettie Allen played in Library Hall, this city, a few years ago to $52.75—six nights and two matinees.—The William A. Lang Dramatic co. appeared at Odd Fellows Hall, South Side, on Christmas night in Billie's favorite drama, Zerugo the Gypsy Chief, to a fair house. The performance will be repeated on New Year's night.

HARRISBURG.

Opera House (Markley and Till, managers): The Starr Opera co. filled the week of 21st to fine business, and proved, despite tradition, that depression in theatricals does not always accompany Christmas week. The week's business was so fine as to be a surprise even to so experienced a manager as Col. Starr, who admitted that the results had far exceeded his most sanguine expectations. The operas given were those which have made this co. favorites in Harrisburg, viz.: The Chimes, Mascotte, Olivette, and their stronghold, The Mikado. The co. gave an uniformly good rendition of all of these operas.

Item: Signor Carlo Torriani, conductor, was presented with a handsome gold-handled, silk umbrella by May Duryea, the prima donna of this co. This pleasant occurrence was between acts on Christmas eve, and was followed after the performance by a social good time at the Grand Hotel in which the co. and Harrisburg journalists participated until several "wee sma hours ayont the twal" had passed. Come again.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Fanny Davenport as Fedora, Christmas eve, to a large and fashionable audience who enjoyed to the utmost her highly artistic performance.

FANNY DAVENPORT'S GENEROSITY:

On Saturday Landlord Dennin of the Wyoming Valley Hotel, this city, received the following letter, which explains itself, together with a cheque for $150 for the sufferers of the late mine disaster at Nanticoke, Pa., demonstrating the fact that the heart of the actors and actresses are ever with the unfortunate:

SCRANTON, PA., Dec. 26, 1885.

H. J. Dennin, Esq.:

DEAR SIR:—Will you accept, with my heartfelt sympathy, the enclosed cheque, to be distributed among the poor ones suffering from the loss of husbands and fathers. I wish I could make it ten times more, but it will be a mite to swell the fund that I am sure one and all who can will increase, to lighten, if possible, the opening year for them.

Sincerely and sympathetically yours,

FANNY DAVENPORT.

POTTSTOWN.

Opera House (Opera House Co., managers): Esmeralda, by Dillon and Stedman's co., 22d. Benefit of local fire co. House crowded; play good. Forgiven, 23d, by Fred. Bryton and good co. Full house. Acting generally satisfactory.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): Lottie Church, supported by the Aborn Dramatic co., 21st, in Unknown, to a fine audience. Performance very enjoyable. Booked for three nights, but owing to slim audience and bad weather, good only one performance.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Mattie Vickers, in Jacquine, 22d, to a fair sized audience. Skipped by the Light of the Moon, 25th, to standing room only; people turned away; very enthusiastic audience. Fanny Davenport Jan. 1.

OIL CITY.

Opera House (Kane and Rogers, managers): W. E. Sheridan 22d, in Othello, to good business. Louise Davenport and William Lloyd were strong support. LeClair and Brooks failed to get here for 25th. Skipped by the Light of the Moon New Year's.

READING.

Grand Opera House (George M. Miller, manager): Fanny Davenport and Mr. Mantell in Fedora, 22d, to large house. The performance was excellent and liberally applauded. Denier's Pantomimic co. gave two performances Christmas to crowded houses. Templeton's Opera co. in The Mikado 30th and 31st.

Grand Opera House (George M. Miller, manager): Skipped by the Light of the Moon, by Messrs. Fred. and Walter Lennox, 21st, to fair house. California Minstrels 23d and 24th, gave only a fair show. The Ashton Brothers' Star Specialty co. was the Christmas and next day attraction. Floyd Ashton was presented with a handsome gold-headed cane by the White Elephant Club of Reading. J. S. Murphy Jan. 1; Mattie Vickers 2d; Corinne Opera co. 4th; week.

EASTON.

Fanny Davenport 23d in Fedora; good house. Miss Davenport played the Princess with her usual power, and was most ably seconded by R. B. Mantell. California Minstrels 25th and 26th to fair business.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Fanny Davenport, supported by R. B. Mantell and a strong co., in Fedora, 21st, to a very good house. This was Miss Davenport's second appearance here this year, and on both occasions she was well received. The California Minstrels 22d to a crowded house. A fairly good co. Louise Pomeroy in As You Like It 25th, and Hamlet 26th to good business. Co. not large and support not strong, but the star is very good, and her interpretation of Hamlet, a difficult role for a lady, was excellent.

SHAMOKIN.

G. A. R. Opera House (J. H. Osler, manager): Fowler and Warmington's Skipped by the Light of the Moon 22d, giving a very good performance to a large and appreciative audience. Corinne Merriemakers 24th presented The Mikado to big house.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Corinne Merriemakers 21st, 22d, 25th and 26th in The Mikado, Capers and Fizz to large audiences. Skipped by the Light of the Moon 24th to poor house; performance very good.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Barlow, Wilson and Rankin's Minstrels 22d to fair business. Fanny Davenport in Fedora 25th to a $1,200 house. The audience was highly pleased.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Dan Sully and an excellent co. in the Corner Grocery, closed a very successful engagement, Saturday night. The piece has been greatly improved since its last presentation. This week Ida Mulle will be seen in Dimples.

Providence Opera House (Robert Morrow, manager): Large audience at each entertainment last week to see Fantasma. The co. was all that could be desired, but the scenery is in a very dilapidated condition. In the absence of William Hanlon, Mr. Smiley, of the co., appeared as Harlequin very acceptably. This week Stetson's Mikado co. appears for the second time this season, and every indication points to a big business. Week of Jan. 4 will be seen A Friendly Tip.

Theatre Comique (J. D. Hopkins, manager): Arrivals for the week are Dominick McCaffrey, Ottille, Arthur and Jennie Dunn, Morlow and Regan, Dollie Davenport, Golden and Drayton; also re-engagement of Harry Le Clair, and W. J. Russell, who will appear in the burlesque of Nanon.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): The Jollities, in The Electric Spark, were billed to appear Christmas day and evening. The co., with six pieces of baggage, some of it badly demolished, arrived on the afternoon train, but gave no performance, and the manager, after eating a good Christmas dinner, skipped the town and left the co. stranded here. They managed to raise the necessary funds to proceed to Boston the next morning.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): George C. Miln made his first bow to a Charleston audience 21st as Hamlet. Mr. Miln has decided tragic ability, and is an actor of much promise. His interpretation of the melancholy Dane was altogether a pleasing performance. The support was weak, with the exception of J. R. Amory, who doubled Polonius and First Gravedigger. Mr. Amory was especially happy in the latter character. Fool's Revenge was given 22d to slim attendance. Miln's Bertuccio is a bold and original creation, even more pleasing than his Hamlet, and merited a large house. Little's World co. drew good houses 25th and 26th.

Items: J. R. Amory, of the Miln co., late leading comedian with Rhea, strongly resembles Stuart Robson in face and figure. Mr. Amory is a painstaking actor, and, it is to be hoped, will soon rival in his profession his celebrated counterpart. Mr. Amory is a Charlestonian.—Messrs. Miln and Keogh send kind regards to The Mirror, with best wishes for continued prosperity to America's leading dramatic journal.—The Miln co. will produce Pendragon in Canada during the present season, Mr. Miln appearing as King Arthur.—O. H. Barr joins the Miln co. at Goldsboro to play leading business.—Manager Morris, of the World co., complains that full rates are being charged by the Atlantic Coast Line and Danville railroads to theatrical cos. going North.

TENNESSEE.

KNOXVILLE.

Staub's New Opera House (Fritz Staub, proprietor): Wallick's Bandit King came 24th to standing-room only. Well-pleased audience. The trained horses and the genuine darky with his donkey was quite a novelty here. Dan Sully's Corner Grocery, 31st, Jan. 1; M. B. Curtis, 4th.

TEXAS.

JEFFERSON.

Taylor Opera House (H. B. Thomas, manager): Edwin Brown's Good as Gold comb. 21st to a small audience. Acting very poor through the whole co., with the exception of Mr. Browne, who sustained his part very well. Good as Gold is The Phœnix, only under a different name.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): The event of the season was the visit of the Emma Abbott Opera co., 18th and 19th. Mikado at matinee and Bohemian Girl and Mignon respectively at night. The house was crowded at all performances, the audiences being made up of our best people. The performances averaged 1,000 each. The co. plays a return engagement Jan. 1 and 2, when Faust, Sonnambula and Trovatore will be sung.

WACO.

McClelland Opera House (Sanford Johnson, manager): Ford's Mikado co. played a very successful return engagement 23d, and added to the golden opinions which the first visit won.

Item: The first week in January is booked solid. Only a Farmer's Daughter 1st and 2d, at the McClelland; at the Garland, Fred. Warde 4th and 5th, Rag Baby 6th and 7th, Monte Cristo 8th and 9th.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): On the 21st Capt. Frank W. Cunningham, the leading and most popular tenor of this city, was the recipient of an ovation unprecedented. The programme was a rare treat. The stage setting was exceedingly tasteful and pleasing, representing a *coup d'œil*. It was much admired and reflected creditably to the high artistic taste of the manageress, Mrs. W. T. Powell. Howorth's Hibernican 22d and 23d to good business. Bella Moore, with good support, appeared 24th, 25th and 26th in A Mountain Pink and The Danites to very good houses. Miss Moore created a decidedly favorable impression. The Boston Ideal Opera co. will appear 28th, 29th, 30th and 31st in a series of standard operas.

STAUNTON.

Opera House (W. L. Olivier, manager): The Leland Opera co. 26th gave a very satisfactory performance of The Mikado to a very good and appreciative audience. The "Flowers that bloom in the Spring" scene was being particularly well rendered, and the participants were recalled three times. The principal characters were all very ably sustained. The opera was repeated the following night. George C. Miln in Hamlet and Othello Jan. 1 and 2; California Minstrels 8th; C. W. Couldock 12th.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Minnie Maddern in In Spite of All appeared 21st and 22d to fair business. Her acting was highly appreciated. Lizzie Evans in Fogg's Ferry, The Culprit Fay and Florette 25th and 26th, to packed houses. Saturday matinee a great number were turned away. In fact Miss Evans had the largest two days' business known in the history of the house. She was called after every curtain. Haverly's Minstrels Jan. 6; Kate Claxton 9th.

Academy of Music (Charles Shay, manager): Joseph H. Keane in Ten Nights in a Barroom, Mrs. Partington, Solon Shingle and Rip Van Winkle, had very good houses all week and a rousing audience for matinee on Christmas, followed by a packed house at night, some 300 being turned away from the matinee. Suydam's Humpty Dumpty, Jan. 4, week.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): The Two Orphans, 21st, to one of the largest houses of the season. As this was the second appearance of the Johns in Parkersburg, every one knew that a hearty laugh was in store. Miss Whitehall captivated the audience in her inimitable presentation of a little girl full of pranks and mischief.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Edwin Thorne gave two performances of The Black Flag to large audience 20th. Milton Nobles opened Christmas week with Love and Law to fair business. Like the rest of Mr. Nobles' plays Love and Law is very sensational and the interest is maintained throughout. One excellent thing about Mr. Nobles is that he always has a good co. But might we be allowed to make a suggestion? Is not John W. Blaisdell rather aged for lovers' parts? or should be not endeavor to make his appearance as youthful as possible and fulfil the requirements of the part? Frank E. Aiken is always good, and George W. Barnum gave an excellent impersonation of the villainous Italian. On Christmas afternoon the audience packed every available spot, even turning the orchestra out and sending them under the stage. The receipts for that day were $1,655.75. Lehnen and Bateman's Romany Rye 29th for six nights.

New Academy (Jacob Litt, manager): Harry Miner's Silver King co., with Frank C. Bangs in the title role, opened 24th. to fair business. The co. has been changed considerably since its last appearance in this city; in some cases for the better, in others the reverse. Mr. Bangs rather overdoes the matter and rants a trifle too much; but it is rather difficult to draw the line. The attendance on Christmas day filled the house to its utmost capacity, the standing-room only sign being hung out early in the afternoon. Receipts $1,665.25. Colonel Sinn's Alone in London will be the New Year's week attraction.

Items: The usual variety performance has been the attraction at Slensby's, the attendance being good.—The smoking monkey; Emma Lynden, the mind-reader; Madame and General Carver, fat woman and dwarf, are the principal attractions at the Dime Museum. The usual crowded attendance.—John G. Magee representing Colonel Sinn's Alone in London; has been in the city for the past few days.—A complimentary benefit will be tendered H. H. Thiele, the popular leader of the New Academy orchestra.—Edwin Thorne is thinking of accepting a new piece written for him by Charles Foster. Mr. Thorne plays a return engagement later in the season.—Colonel Keyes is in the city booming the Romany Rye.—Somebody was kind enough to send us several New York papers giving accounts of the Deakin Brothers Japanese show, for which we are very much obliged. We strangely suspect it was Fred. Hall. At any rate we are glad to hear of Harry's success.—Both our local managers were the recipients of many handsome presents at the hands of their employes on Christmas day.—Joseph H. Mack, of the Silver King co., and Jacob Litt, our popular young manager, are going to form a partnership and play the Northwestern circuit, as far West as Oregon. They will make a strong team.—Our Christmas Mirror is just here. It is a work of art and an issue that any paper should be proud of.

WYOMING.

CHEYENNE.

Opera House (T. A. Boardman, manager): Alice Harrison and co. in Hot Water, 21st; play very funny. Star and co. very good and house large.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager). Rose Coghlan, in Our Joan, was the Christmas week attraction. Miss Coghlan received a hearty welcome on the opening night, having made herself a warm favorite here on her last appearance several years ago. Good houses were the rule all week. The co. remains another week.

Theatre Royal: The Alice Oates Burlesque co. in Robin Hood, week of 21st, drew crowded houses nightly. The co. is very poor. The performances were about as bad as they could be.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A BRAVE WOMAN CO.: Baltimore, 28, week; Brooklyn, E. D., Jan. 4, week; Brooklyn, 11, week; Troy, 18, week; Montreal, 25, week.

AIMEE: St. Louis, 28, week; Quincy, Ill., Jan. 4; Peoria, 7; Springfield, 9.

ANNIE PIXLEY: Washington, 28, week; Philadelphia, Jan. 4, week; Norfolk, Va., 11, 12; Lynchburg, 13; Knoxville, Tenn., 14; Atlanta, Ga., 15, 16; Augusta, 18; Columbia, S. C., 19; Charleston, 20; Savannah, 21; Jacksonville, Fla., 22, 23; Macon, Ga., 25; Columbus, 26; Montgomery, Ala., 27; Birmingham, 28; Mobile, 29, 30.

ADELAIDE MOORE: Pittsburg, 28, week; Brooklyn, Jan. 4, week.

ADA GRAY: Kalamazoo, Mich., 31; Muskegon, Jan 1.

AFTER DARK CO.: Chicago, 28, week; Indianapolis, Jan. 4, week; Louisville, 18, week; Cincinnati, 25, week.

ARTHUR REHAN'S CO.: Newark, Jan. 1, 2; Jersey City, 4, 5, 6; Wilmington, Del., 7; Trenton, N. J., 9.

ATKINSON-COOK CO.: Poughkeepsie, 28, week; Waterbury, Ct., Jan. 4, week; New Brunswick, N. J., 11, week; Easton, Pa., 18, week.

ALLEN-CLARK CO.: Taunton, Mass., 28, week.

ALICE HARRISON: Stockton, Cal., Jan. 1; San Francisco, 11, two weeks.

ALONE IN LONDON CO.: Milwaukee, 28, week; Indianapolis, Ind., Jan. 7, 8, 9.

BOWSER COMEDY CO.: Cincinnati, 28, week; Chicago, Jan. 4, week; Philadelphia, 11, week.

BELLA MOORE: Wilkesbarre, Pa., 31; Scranton, Jan. 1, 2; Brooklyn, 4, week; N. Y. City, 11, week.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Frankfort, Ky., Jan. 4; Lexington, 5; Hamilton, O., 6; Springfield, 7; Dayton, 8, 9; Cincinnati, 11, week; Detroit, 18, 19, 20; Toledo, 21, 22, 23.

BARTLEY CAMPBELL'S SIBERIA CO.: Brooklyn, E. D., 28, week; Springfield, Mass., Jan. 4, 5; Holyoke, 6; Meriden, Ct., 7; New Haven, 8, 9; Worcester, 11, week;

BARTLEY CAMPBELL'S CLIO CO.: Indianapolis, 31, Jan. 1, 2; Louisville, 4, 5, 6; Evansville, 7, 8, 9; St. Louis, 11, two weeks; Pittsburg, 25, week.

BARTLEY CAMPBELL'S PAQUITA: Lafayette, Ind., 31.

BAKER AND FARRON: Toronto, 31, Jan. 1, 2.

BYRON DRAMATIC CO. (Louise Forster): Watkins, N.Y., 28, week; Havana, Jan. 4, week; Dundee, 11, week.

BARNEY MCAULEY: Fort Scott, Kas., Jan. 1; Springfield, Mo., 6; Little Rock, Ark., 8, 9; Cairo, Ill., 11; Henderson, Ky., 14; Owensboro, 15, 16; St. Louis, 18, week; Kalamazoo, Mich., 28; Grand Rapids, 29, 30.

BOHEMIAN CO.: Fall River, Mass., Jan. 1; Newport, R. I., 2; Brooklyn, 4, week.

BUNCH OF KEYS CO.: Buffalo, 28, week; N. Y. City, Jan. 4, week; Baltimore, 11, week; Brooklyn, E. D., 18, week; N. Y., City, 25, week.

BUFFALO BILL COMB.: Cleveland, 28, week; Chicago, Jan. 4, week; Columbus, O., 11, week; Chicago, 18, week.

BAIRD'S COMEDY CO.: Hamilton, Ont., 28, week.

BENNETT-MATLACK CO.: Auburn, N. Y., Jan. 4, week; Albany, 11, week; New London, Ct., 25, week.

BLACK FLAG CO.: St. Louis, 28, week; Omaha, Neb., Jan. 4; Council Bluffs, Ia., 5; Des Moines, 6; Cedar Rapids, 7; Lincoln, Neb., Jan. 8.

BELLA GOLDEN: Springfield, Mo., 30, 31.

CHARLOTTE THOMPSON: Troy, Jan. 1, 2.

CLAIRE SCOTT: Fitchburg, Mass., Jan. 4, week; Marlboro, 11, week; Westfield, 18, week.

CORA VAN TASSEL: Mansfield, O., 28, week.

C. W. COULDOCK: Birmingham, Ala., 31; Atlanta, Ga., Jan. 2; Macon, 4; Augusta, 5; Columbia, S. C., 6; Greenville, 7; Spartanburg, 8; Charlotte, 9; Petersburg, Va., 11; Staunton, 12; Richmond, 13, 14; Norfolk, 15, 16.

CROSSEN'S BANKER'S DAUGHTER CO.: Cohoes, N. Y., Jan. 1; Schenectady, 2.

CLARA MORRIS: Washington, Jan. 18, week.

CARRIE SWAIN: Bridgeport, Ct., 31; Elmira, N. Y., Jan. 1; Lyons, 2; Carlisle, Pa., 6; Chambersburg, 7; Hagerstown, Md., 8; Lancaster, Pa., 9.

C. H. CLARK'S CO.: Quincy, Mass., Jan. 1; S. Braintree, 2; S. Framingham, 4; Saxonville, 5; Milford, 6; Worcester, 7; Northampton, 8; Danbury, Ct., 9.

COMPSTON DRAMATIC CO.: Gallipolis, O., 28, week.

CYRIL SEARLE: Albany, 28, week.

DALYS' VACATION CO.: Memphis, 31, Jan. 1, 2; Hot Springs, Ark., 4; Little Rock, 5, 6; Helena, 7; Vicksburg, 8, 9; New Orleans, 11, week.

D. E. BANDMANN: Pittsburg, 28, week; Baltimore, Jan. 4, week; Trenton, N. J., 11, week.

DORE DAVIDSON'S CO.: Brooklyn, Jan. 11, week.

DENMAN THOMPSON: Beverly, Mass., 31; Portland, Me., Jan. 1, 2; Brunswick, 4; Gardiner, 5; Richmond, 6; Augusta, 7; Bangor, 8; Skowhegan, 9; Waterville, 11; Lewiston, 12; Haverhill, Mass., 13; Lowell, 14; Lawrence, 15; Lynn, 16; Gloucester, 18; Stonington, 19; Middleboro, 20; Harwich, 21; Fall River, 22; Newport, R. I., 23; N. Y. City, 25, week.

DOMINICK MURRAY: Troy, 28, week; Albany, Jan. 4, week; Montreal, 11, week.

DEVIL'S AUCTION: Philadelphia 21, two weeks; Brooklyn, Jan. 4, week; Boston, 11, week.

DAN SULLY'S CORNER GROCERY: Knoxville, Tenn., 31; Jan. 1; Chattanooga, 2; Nashville, 4, 5, 6; Birmingham, 7; Atlanta, 8, 9; Augusta, 11; Savannah, 12; Macon, 13; Montgomery, 14; Pensacola, Fla., 15; Mobile, Ala., 16; New Orleans, 18, week.

DOWNING'S TALLY-HO CO.: Emporia, Kas., 31; Atchison, Jan. 1, 2; Topeka, 4, 5; Lawrence, 6; Leavenworth, 7; St. Joseph, Mo., 8, 9.

DRAPER'S UNCLE TOM CO.: Chicago, Jan. 4, week.

DAN'L SULLY'S CORNER GROCERY NO. 2: Cedar Rapids, Ia., Jan. 1.

DARK DAYS CO.: Albany, 31, Jan. 1, 2.

EFFIE ELLSLER: N. Y. City, 28, week; Pittsburg, Jan. 4, week; Baltimore, 11, week; Washington, 18, week; Boston, 25, week.

ESTELLE CLAYTON (Fayette): Philadelphia, 28, week; Wilmington, Del., Jan. 4; Trenton, N. J., 6; Newark, 7, 8, 9.

EDWIN BOOTH: Boston, Dec. 28, three weeks.

EDWIN ARDEN'S CO.: Philadelphia, 28 week; Brooklyn, Jan. 4, week; Montreal, 11, week; Buffalo, 18, week; Cleveland, 25, week.

EVANS AND HOEY: Chicago, 28, week; Cincinnati, Jan. 4, week.

EZRA KENDALL: St. Louis, 28, week; Cincinnati, 11, week.

EGBERT COMEDY CO.: Adrian, Mich., 28, week.

ESMERALDA CO.: Crawfordsville, Ind., 31; Brazil, Jan. 1; St. Louis, 4, week; Louisville, 11, week.

EDWIN STUART CO.: Ottawa, Ill., 31.

EDWIN CLIFFORD CO.: Montgomery, Ala., 28, week.

FANNY DAVENPORT: Williamsport, Pa., Jan. 1; Harrisburg, 2; Baltimore, 4, week; Washington, 11, week; Philadelphia, 18, week.

FANTASMA CO.: New Haven, 28, week; Philadelphia, Jan. 4, week.

FRED. BRYTON: Canton, O., 31; Springfield, Jan. 1; Dayton, 2; Richmond, Ind., 4; Fort Wayne, 5; Elkhart, 6; La Porte, 7; Lafayette, 8; Kankakee, Ill., 9; Chicago, 11, week; Milwaukee, 18, 19, 20.

FELIX VINCENT: Marion, Ia., 28, week; Des Moines, Jan. 4, week.

FLORENCES (Mr. and Mrs.): Chicago, 21, two weeks; St. Louis, Jan. 4, week; Kansas City, 11, 12, 13; Plattsmouth, Neb., 14; Omaha, 15, 16; Denver, 18, week; Cheyenne, W. T., 25, 26; Lincoln, Neb., 28; St. Joseph, Mo., 29, 30.

FRANK MAYO: Brooklyn, 28, week; Waltham, Mass., 13.

FRED. WARDE: Austin, Tex., 31, Jan. 1, 2; Waco, 4, 5; Ft. Worth, 6, 7; Dallas, 8, 9; Greenville, 10; Paris, 12, 13; Hot Springs, Ark., 14; Little Rock, 15, 16.

FRED. BOCK'S CO.: Albany, 28, week; Rochester, Jan. 4, week; Troy, 11, week; Montreal, 18, week.

FLOY CROWELL: Poughkeepsie, 28, week.

FREDERICK SEWARD CO.: Tiffin, O., 25 to Jan. 2.

FUN ON THE BRISTOL: Rockford, Ill., Jan. 7.

FRANK FRAYNE: Lockport, N. Y., Jan.

GALLEY SLAVE CO.: Brooklyn, E. D., Jan. 4, week. Newark, 11, week.

GEORGE C. MILN: Staunton, Va., Jan. 1, 2.

GARDINER'S DRAMATIC COMB.: Harlem, 28, week.

GRACE HAWTHORNE: San Francisco, Dec., 21, three weeks.

GRATH'S ELOPED WITH A CIRCUIS CO.: Philadelphia, Jan. 18, week.

GUS WILLIAMS: N. Y. City, 28, week; Baltimore, Jan. 4, week.

GARDINER'S ZOZO CO.: Louisville, 28, week; Crawfordsville, Ind., Jan. 4, 5; Terre Haute, 6, 7; Danville, Ill., 8, 9; Decatur, 11, 12; Bloomington, 13, 14; Joliet, 15, 16; Ottawa, 18, 19; Streator, 20, 21; Springfield, 22, 23; St. Louis, 25, week.

GRAHAM EARLE CO.: Goshen, Ind., 28, week.

GLENNEY'S CALLED BACK CO.: Paterson, N. J., Jan. 4, week; New London, Ct., 11, week; Meriden, 18, week; Worcester, Mass., 25, week.

HENRY CHANFRAU: Syracuse, 28, week; Chicago, Jan. 4, week; Brooklyn, 11, week.

HOOP OF GOLD CO.: Paterson, N. J., 28, week.

HELEN ADELL: Marlboro, Mass., 31, Jan. 1, 2.

HER ATONEMENT CO.: Bradford, Pa., Jan. 1; Newark, 4, 5, 6.

HARRY LINDLEY: Lindsay, Ont., Jan. 1, 2.

HELENE DAUVRAY: N. Y. City—indefinite.

HUNTLEY GILBERT CO.: Alexandria, Va., Jan. 4, week.

HELEN DESMOND: Newcastle, Pa., 31, Jan. 1; Union City, 2; Jamestown, N. Y., 4, week.

HENRY'S PEOPLE'S THEATRE CO.: Rutland, Vt., 21, two weeks.

HARRY WEBBER: Indianapolis, Jan. 4, week.

HAZEL KIRKE CO.: Cleveland, 28, week.

HELEN BANCROFT: Canandaigua, N. Y., 28, week.

IN THE RANKS CO.: Cleveland, O., 28, week; Detroit, Jan. 11, 12, 13.

IDA MULLE: Providence, 31, Jan. 1, 2; Boston, 4, week.

IVY LEAF CO.: Grand Rapids, 31, Jan. 1, 2; Cincinnati, 4, week; Buffalo, 18, week.

JAMES O'NEILL'S MONTE CRISTO CO.: Galveston, 30, 31; Jan. 1, 2; San Antonio, 4, 5; Austin, 6, 7; Waco, 8; Fort Worth, 9.

JANAUSCHEK: Boston, 28, week; N. Y. City, Jan. 4, week.

JOSEPH MURPHY: Nashville, 31, Jan. 1, 2; St. Louis, 4, week; Fort Wayne, Ind., 13; Springfield, O., 14; Columbus, 15, 16; Cincinnati, 18, week; Chicago, 25, week.

JOHN T. RAYMOND: Philadelphia, 21, two weeks; Trenton, N. J., Jan. 4; New Brunswick, 5; Plainfield, 6; Paterson 7; Easton, Pa., 8; Scranton, 9; Elmira, N. Y., 11; Williamsport, Pa., 12; Harrisburg, 13; Lancaster, 14; Wilmington, Del., 16; Washington, 18, week; Baltimore, 25, week.

J. K. EMMET: Baltimore, 28, week; Toledo, O., Jan. 18.

JOHN A. STEVENS: Chicago, 28, week; Detroit, Jan. 4.

J. S. MURPHY: Columbia, Pa., 31; Reading, Jan. 1; Pottsville, 2; Milton, 6.

J. B. POLK: Vincennes, Ind., 31; Terre Haute, Jan. 1; Lafayette, 2; Indianapolis, 4, 5, 6; Owensboro, Ky., 8; Memphis, 11, 12, 13.

J. H. KEANE: Baltimore, 28, week.

JOSEPH PROCTOR: Newburg, N. Y., Jan. 1, 2; Schenectady, 4; Syracuse, 18, week.

JEFFREYS LEWIS: Helena, Mont., 30, Jan. 1, 2.

JANISH: Montreal Jan. 4; Chicago, 18, week.

J. Z. LITTLE'S WORLD CO.: Baltimore, 28, week; Newark, N. J., Jan. 4, week; Paterson, 11; Newburg, 12; Port Jervis, 13; Binghamton 14; Cortland, 15; Syracuse, 16; Oswego, 18.

JENNIE HOLMAN: Baton Rouge, La., 28, week.

JENNIE CALEF: Columbus, 28, week; Middletown, Jan. 4, 5, 6; Madison, Ind., 7, 8, 9; Frankfort, Ky., 11, 12, 13; Bowling Green, 14, 15, 16; Memphis, Tenn., 18, 19; Columbia, 21, 22, 23; Jackson, Miss., 25, 26, 27.

KATHERINE ROGERS: Louisville, 28, week.

KATE CASTLETON: Boston, 28, week.

KITTIE RHOADES: Washington, Pa., 31, Jan. 1, 2.

KENDALL COMEDY CO.: Ottawa, Ill., 28, week.

KINDERGARDEN CO.: Syracuse, N. Y., Jan. 4, week; Utica, 11, week.

KATE CLAXTON: Washington, 28, week; Harlem, N. Y., Jan. 4, week; N. Y. City, 11, week.

KIRALFYS' AROUND THE WORLD: San Francisco, Dec. 14, six weeks.

KELLY AND MASON: Waltham, Mass., Jan. 1.

LAWRENCE BARRETT: Philadelphia, 21, two weeks; Brooklyn, Jan. 4, week; Providence, 11, week; Boston, 18, two weeks.

LIZZIE EVANS: Baltimore, 28, week; Washington, Jan. 4, week; Scranton, Pa., 11; Carbondale, 12; Pittston, 13; Hazleton, 14; Shenandoah, 15; Pottsville, 16; Brooklyn, 18, week.

LILLIE HINTON: McKeesport, Pa., 28, week; Bradford, Jan. 4, week; Beaver Falls, 11, week; Newcastle, 18, week; Sharon, 25, week.

LOTTA: Baltimore, 28, week; Pittsburg, Jan. 4, week; Cleveland, 11, week; St. Louis, 18, week.

LILIAN OLCOTT: Des Moines, Ia., Jan. 1, 2.

LOUISE SYLVESTER: Girard, Mo., 31; Parsons, Kas., Jan. 1; Chanute, 2; Nevada, Mo., 4; Rich Hill, 5; Butler, 6; Pleasant Hills, 7; Independence, 8; Richmond, 9; Marshall, 13; Gallatin, 20.

LOUISE ARNOT: Fredericksburg, Va., 28, week; Annapolis, Md., Jan. 4, week.

LAURA DAINTY: Lowell, Mass., 31; Haverhill, Jan. 1; Waltham, 9.

LILLIAN LEWIS: Fitchburg, Mass., 31; Holyoke, Jan. 1; Meriden, Ct., 2; Washington, 4, week.

LESTER FRANKLIN: Joplin, Mo., Jan. 1; Ft. Scott, Kas., 2.

LOTTIE CHURCH: Utica, 28, week; Syracuse, Jan. 4, week.

LESTER-WILLIAMS-YEAMANS CO.: Decatur, Ill., 31; Springfield, Jan. 1, 2; Hannibal, Mo., 4; Quincy, Ill., 5; Galesburg, 6; Burlington, Ia., 7; Rock Island, Ill., 8; Moline, 9.

LOUISE POMEROY: Rochester, 31, Jan. 1, 2; Reading, Pa., 4, week.

LITTLE NUGGETS CO.: Decatur, Ill., Jan. 1, 2; St. Louis, 4, week; New Orleans, 11.

LIZZIE MAY ULMER: Sioux City, Ia., 31; Stillwater, Minn., Jan. 1, 2; Minneapolis, 4, 5, 6; St. Paul, 7, 8, 9; Chicago, 18, week.

MARGARET MATHER: N. Y. City, Oct. 13—indefinite season.

MESTAYER-VAUGHN WE, US & CO.: Philadelphia, 21, two weeks; Brooklyn, E. D., Jan. 4, week; Boston, 11, week.

MAUDE ATKINSON: Harlan, Ia., 28, week. Atlantic, Jan. 4, week; Des Moines, 11, week, Dubuque, 18 week.

MARY ANDERSON: Brooklyn, 28, week; Philadelphia, Jan. 4, two weeks.

MONTE CRISTO CO. (Zimmerman's): N. Adams, Mass., Jan. 1; Schenectady, N. Y., 2; Albany, 4, week.

MODJESKA: N. Y. City, Jan. 4, two weeks.

MILTON NOBLES: Cincinnati, 28, week.

MAURICE PIKE'S CO.: Rome, N. Y., 28, week.

MINNIE MADDERN: Brooklyn, 28, week.

M. B. CURTIS: Reading, Pa., 31; New Brunswick, Jan. 1; Knoxville, Tenn., 4.

MICHAEL STROGOFF CO.: Kansas City, 28 week; Denver Jan. 4, week.

MAY BLOSSOM CO.: Chicago, 28, week; St. Louis, Jan. 4, week; Springfield, Ill., 11; Peoria, 12; Terre Haute Ind., 13; Indianapolis, 14, 15, 16.

MAGGIE MITCHELL: Cincinnati, 28, week; Louisville 7, 8, 9.

MATTIE VICKERS: Easton, Pa., 31; Reading, Jan. 2.

MILTON ABORN'S TOURISTS: St. Paul, 28, week.

MAUDE GRANGER: Washington, 31, Jan. 1, 2.

MAXWELL'S UNCLE TOM'S CO.: Des Moines, Jan. 1, 2.

MURRAY AND MURPHY: Middletown, 31; Meriden, Jan. 1; New Haven, 2; Ansonia, 4; Bridgeport, 5; S. Norwalk, 6; Jersey City, 7, 8, 9; Brooklyn, E. D., 11, week; N. Y. City, 18 week; Brooklyn, 25, week.

MR. AND MRS. GEORGE S. KNIGHT: Greenville, Wis., 31; Oshkosh, Jan. 1; Ellsworth, 2; Chicago, 4, week.

MINER'S SILVER KING CO. (Mack and Bangs): Minneapolis, 31, Jan. 1, 2; Chicago, 4, week.

MONTEZUMA CO.: Evansville, Ind., 31, Jan. 1; Washington, 2; Seymour 4; Columbus, 5; Greensburg, 6; Newcastle, 7; Troy, O., 8; Bellefontaine, 9; Sidney, 11; Kenton 12; Delaware, 13; Newark, 16; Wheeling, W. Va., 18, week.

MCKNIGHT'S NAIAD QUEEN CO.: Detroit Jan 4, week.

MONEY AND MISCHIEF CO.: Willimantic, Ct., Jan. 1 and 2.

MYRTLE FERNS CO.: Ashland, O., 28 week.

MUGGS' LANDING: Jackson, Mich., 31; E. Saginaw, Jan 1, 2; Bay City, 4; Port Huron, 5; Howell, 6; Detroit, 7, 8, 9.

MCCORD COMEDY CO.: Owensboro, Ky., 28, week.

N. S. WOOD: New Haven, Ct., 28, week; Buffalo, Jan. 4, week; Toledo, 11, week; Cleveland, 18, week; Chicago 25, week.

NELLIE BOYD CO.: Ft. Worth, Tex., Jan. 1; Cleburne, 2; Austin, 4, 5.

NOBODY'S CLAIM CO.: Wilmington, Del., 28, week; Brooklyn, Jan. 4, week.

ONE OF THE BRAVEST: Wheeling, W. Va., 31, Jan. 1, 2; Baltimore, 4, week; Philadelphia, 11, week.

OLIVER BYRON: Chicago, 21, two weeks; Vincennes, Ind., Jan. 6.

ONLY A WOMAN'S HEART: Waco, Tex., Jan. 1, 2.

PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Savannah, Ga., 31, Jan., 1, 2; Augusta, 4; Columbia, S. C., 5; Charleston, 6, 7; Wilmington, N. C., 8; Petersburg, Va., 9; Richmond, 11, 12; Norfolk, 13, 14; Lynchburg, 15, 16; Baltimore, 18, week; N. Y. City, 25, week.

PAVEMENTS OF PARIS CO.: Detroit, 28, week; Columbus, O., Jan. 4, week.

PRISONER FOR LIFE CO.: Columbus, O., 31, Jan. 1, 2; Zanesville, 4, 5; Richmond, Ind., 6, 7; Springfield, O., 8, 9; Cincinnati, 11, week; Pittsburg, 18, week.

PATTI-ROSA: Indianapolis, 31, Jan. 1, 2; Owensboro, Ky., 4, 5; Henderson, 6; Paducah, 7; Cairo, Ill, 8, 9; Helena, Ark., 11; Pine Bluffs, 12; Little Rock, 13, 14; Hot Springs, 15, 16; Texarkana, 18.

PADGETT'S CO.: Richmond, Va., 31, Jan. 1, 2; Brooklyn, 4, week.

PECK'S BAD BOY CO. (South): New Orleans, Jan. 4, week; Lake Charles, 5; Beaumont, Tex., 10.

PECK'S BAD BOY CO.: Milford, Mass., 31; Natick, Jan. 1; Lynn, 4, week.

ROSINA VOKES: New York, Dec. 21, four weeks.

ROLAND REED: New Orleans, 28, week; Galveston, Tex., Jan. 4, 5; Houston, 6, 7; San Antonio, 8, 9; Austin, 11, 12.

ROBSON AND CRANE: Boston, 21, two weeks; Baltimore, Jan. 4, week; Washington, 11, week; Pittsburg, 18, week; Chicago, 25, three weeks.

ROSE COGHLAN: Montreal, 21, two weeks; Ottawa, Jan. 4, 5; Bradford, Pa., 9.

RHEA: Crawfordsville, Ind., 31; Lafayette, Jan. 1; Lima, O., 2.

ROBERT MCWADE: Fairfield, Ia., Jan. 5.

ROSE LEVERE: Oneida, N. Y., 31; Ft. Plain, Jan. 1; Johnstown, 2.

ROMANY RYE CO.: Milwaukee, Dec. 29 to Jan. 3.

RAG BABY CO. (Western): Chicago, 14, three weeks; Minneapolis, Jan. 4, 5, 6.

RAG BABY CO. (Eastern-Southern): Sherman, Tex., 31; Dallas, Jan. 1, 2; Fort Worth, 4, 5; Waco, 6, 7; Austin, 8, 9; Galveston, 11, 12, 13; Houston, 14, 15, 16; New Orleans, 18, week.

REDMUND-BARRY CO.: Dover, N. H., 30, 31; St. Louis, Jan. 4, week.

RENTFROW'S PATHFINDERS: Jacksonville, Ill., 31; Sedalia, Jan. 8.

SOL SMITH RUSSELL: Buffalo, 31, Jan. 1, 2; Toronto, 4, week; N. Y. City, 11, week; Boston, 18, week; Brooklyn, 25, week.

SHADOWS OF A GREAT CITY: Pittsburg, 28, week; Cleveland, Jan. 4, week; Philadelphia, 11, week; Buffalo, 18, week.

SALSBURY'S TROUBADOURS: Louisville, 28, week; Cincinnati, Jan. 4, week; Buffalo, 11, week; Pittsburg, 18, week; Philadelphia, 25, week.
SALVINI: Pittsburg, 31, Jan. 1, 2; Cleveland, 4, 5, 6; Washington, 7, 8, 9; Chicago, 11, week.
STRANGLERS OF PARIS: Bridgeport, Ct., 28, week; Brockton, Mass., Jan. 4, week; Westerly, R. I., 11, 12; New London, Ct., 13, 14; Waterbury, 15, 16; Providence, 18, week; Indianapolis, 25, week.
SKATING RINK Co. (Nat Goodwin): Philadelphia, 28, week; Boston, Jan. 4, two weeks.
SALLIE PRICE: Ypsilanti, Mich., 31.
SKATING-RINK Co. (Jacques Kruger): Los Angeles, Cal., Jan. 4, week.
SKIPPED BY THE LIGHT OF THE MOON: St. Louis, 28, week; Sedalia, Mo., Jan. 4; St. Joseph, 5; Denver, 11, week.
SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington's Co.): Bradford, Pa., 31; Oil City, Jan. 1; Titusville, 2; Newcastle, 4; Butler, 5, Steubenville, O., 6; Beaver Falls, Pa., 7; Rochester, 8; Salem, O., 9; Canton, 11.
STORM-BEATEN Co.: Ann Arbor, Mich., 31; Jackson, Jan. 1, 2; Detroit, 4, 5, 6; Adrian, 7; Toledo, O., 8, 9.
STAFFORD-FOSTER Co.: Providence, 28, week.
STANDARD DRAMATIC Co.: Oswego, N. Y., 21, two weeks; Watertown, Jan. 4, two weeks; Cortland, 18, week; Williamsport, Pa., 25, week.
SMITH'S UNCLE TOM Co.: Jersey City, 31, Jan. 1, 2.
STREETS OF NEW YORK Co. Cincinnati, 28, week; Pittsburg, Jan. 4, week; Baltimore, 11, week; Lancaster, Pa., 18; Harrisburg, 19, 20; Pottsville, 21; Reading, 22, 23; Scranton, 25; Pittston, 26; Wilkesbarre, 27; Allentown, 28; Easton, 29; Trenton, N. J., 30.
SILVER SPUR Co.: Marshall, Mo., 30, 31; Mexico, Jan. 1, 2; Belleville, 4; Cairo, 5; New Orleans, 11, week.
TIN SOLDIER Co.: St. Joseph, Mo., 30, 31; Topeka, Jan. 1, 2; Kansas City, 4, week; Chicago, 11, three weeks.
TWO JOHNS Co.: Springfield, Mass., Jan. 1; Chelsea, 2; Boston, 4, week; Lawrence, 11; Manchester, 12; Lowell, 13; Lynn, 14; Fitchburg, 15; Greenfield, 16; Philadelphia, 18, week.
THOMAS W. KEENE: Lincoln, Neb., 31; Omaha, Jan. 1, 2; Kansas City 4, week.
TAVERNIER Co.: Battle Creek, Mich., 28, two weeks; Flint, Jan. 11, two weeks.
ULLIE AKERSTROM: Lowell, Mass., 28, two weeks.
WORLD Co.: Syracuse, 31, Jan. 1, 2.
W. J. SCANLAN: Detroit, 28, week. Port Huron, Jan. 4; Flint, 5; Bay City, 6; E. Saginaw, 7; Lansing, 8; Grand Rapids, 9.
WALLICK'S BANDIT KING Co.: Cincinnati, 28, week; Xenia, O., Jan. 4; Delaware, 5; Dayton, 6, 7; Richmond, Ind., 8; Terre Haute, 9; St. Louis, 11; week.
W. J. FERGUSON: Providence, Jan. 4, week.
W. E. SHERIDAN: Warren, Pa., Jan. 1; Indianapolis, 14, 15, 16; Chicago, 18, week.
WE, US & Co. No. 2: Alexandria, Jan. 1, 2; Lancaster, Pa., 4, 5, 6.
WAGES OF SIN Co.: Holyoke, Mass., 31; Worcester, Jan. 1, 2; Waltham, 4; Haverhill, 5; Brooklyn, 18, week.
WHOSE CAN IT BE? (Carroll's): Defiance, O., 30, 31; Wheeling, W. Va., Jan. 1, 2.
WAITE COMEDY Co.: East Liverpool, O., 28, week; Salem, Mass., Jan. 4, week.
WALLACK'S TRAVELLING Co.: Chicago, 28, week.
WATSON-McDOWELL WRINKLES Co.: Harlem, 28, week.
WILLIAMS' LITTLE DUCHESS Co.: Tekamah, Neb., 28, week.
W. H. LYTELL'S Co.: Winnipeg, Dec. 21, four weeks.
WILLIAMS' COLLEEN BAWN Co.: Brooklyn, Jan. 4, week.
YOUNG MRS. WINTHROP Co.: Crawfordsville, Ind., Jan. 1.

OPERA AND CONCERT COMPANIES.

ACADEMY OPERA Co.: New Orleans, Dec. 28, three weeks.
BENNETT AND MOULTON'S Co. A: Jamestown, N. Y., 28, week; Cleveland, O., Jan. 4, week.
BIJOU OPERA Co.: Key West, Fla., Dec. 28, two weeks.
BOSTON IDEALS: Richmond, Va., 28 to 31; Washington, Jan. 4, week; Wilmington, Del., 11 to 14; Harrisburg, Pa., 15, 16.
CARLETON OPERA Co.: St. Paul, 31, Jan. 1, 2; Indianapolis, 7, 8, 9.
CAMILLA URSO: Jacksonville, Fla., Jan. 1, 2.
CORINNE MERRIMAKERS: Trenton, N. J., 28, week; Reading, Pa., Jan. 4, week.
DUFF'S MIKADO Co.: Brooklyn, 28, week; Newark, Jan. 4, week; Philadelphia, 11, week.
EMMA ABBOTT OPERA Co.: Monterey, Mexico, 28, week; Fort Worth, Tex., Jan. 1, 2; Houston, 4, 5; Galveston, 6 to 9; Mobile, 11, 12, 13; Selma, 14; Montgomery, 15, 16.
EMMA NEVADA CONCERTS: Leavenworth, Kas., Jan. 1; St. Joe, Mo., 2; Peoria, Ill., 5; Des Moines, Ia., 7.
GRAU'S ENGLISH OPERA Co.: Portland, Ore., Dec. 28, two weeks.
GERMAN GRAND OPERA Co.: Philadelphia, Dec. 21, two weeks.
HARRIS OPERA Co.: Akron, O., 28, week.
HAMERSLY OPERA Co.: Butler, Pa., Jan. 1, 2
JUDIC: City of Mexico until Jan. 20; Havana, 25, two weeks.
LILLIAN RUSSELL OPERA Co.: Chicago, 28, week; Stillwater, Minn., Jan. 4.
LELAND OPERA Co.: Marietta, O., 31; Parkersburg, W. Va., Jan. 1, 2; Athens, O., 4; Gallipolis, 5; Lancaster, 6; Circleville, 7; Portsmouth, 8; Maysville, Ky., 9; Paris, 11; Winchester, 12; Frankfort, 13; Georgetown, 14; Danville, 15; Richmond, 16.
MILAN OPERA Co.: Denver, 28, week.
McCAULL'S OPERA Co.: N. Y. City, Dec. 7, four weeks; Philadelphia, Jan. 4, four weeks.
McCAULL'S MIKADO Co.: Chicago, Jan. 4, four weeks.
McGIBENY FAMILY: Sedalia, Mo., Jan. 14.
MAPLESON OPERA Co.: Boston, Jan. 1.
MME. FRY CONCERT Co.: Savannah, Mo., 30; 31; Maryville, 29.
NORMAN OPERA Co.: Cincinnati, 21, week; Philadelphia, Jan. 4, two weeks.
NOSS FAMILY CONCERTS: New Philadelphia, O., 31; Canal Dover, Jan. 1; Pittsburg, 4, week.
NATIONAL IDEAL OPERA Co.: Washington, Dec. 21, two weeks.
PYKE'S MIKADO Co. Detroit, Jan. 1, 2, Indianapolis, 4, 5, 6.
PEAKES' MIKADO Co.: Indianapolis, Jan. 4, 5, 6; Quincy, Ill., 8.
REINHART OPERA Co.: New Haven, 28, week; Buffalo, Jan. 4, week.
SKIFF'S MIKADO Co: Little Rock, Ark., Jan. 6, 7.
STETSON'S MIKADO Co.: Providence, 28, week; Taunton, Mass., Jan. 6.
TEMPLETON'S MIKADO Co.. Reading, Pa., 30, 31; Plainfield, N. J., Jan. 1.
THOMPSON'S OPERA Co.: Portland, Oregon, Dec. 28; two weeks.
WILBUR OPERA Co.: Hartford, Ct., 28, week; Albany, Jan. 4, week.

MINSTREL COMPANIES.

BAIRD'S: Nevada, Mo., Jan. 1.
BARLOW-WILSON: Boston, 28—indefinite season.
CALIFORNIA: Pottstown, Pa., Jan. 1; Staunton, Va., 8.
HI HENRY'S: Westerly, R. I., 31; N. Attleboro, Mass., Jan. 1; Attleboro, 2; Taunton, 4; Newport, R. I., 5; Middleboro, Mass., 6.
HAVERLY'S: Toledo, O., 31; Dayton, Jan. 1; Springfield, 2.
KERSANDS': Memphis, 31, Jan. 1, 2.
LESTER AND ALLEN'S: N. Y. City, Dec. 21, two weeks; Boston, Jan. 18, two weeks.
McNISH, JOHNSON AND SLAVIN'S: Brooklyn, 28, week; Philadelphia, Jan. 4, week.
McINTYRE AND HEATH'S: Pueblo, Col., Jan. 1; Colorado Springs, 2; Grand Island, Neb. 4; Omaha, 5; Sioux City, Ia., 6; Ft. Dodge, 7; Waterloo, 8; Rock Island, 9; Chicago, 11, week.
T. P. W.: Cleveland, Jan. 1, 2; Buffalo, 4, 5, 6; Rochester, 7; Elmira, 8; Syracuse, 9; Brooklyn, E. D., 11, week.

VARIETY COMPANIES.

ALICE OATES: Montreal, 28, week.
ASHTON BROTHERS' Co.: Lancaster, Pa., 31, Jan. 1, 2; York, 4, 5, 6; Pottsville, 7, 8, 9; Shamokin, 11, 12; Shenandoah, 13, 14; Ashland, 15.
ALL-STAR SPECIALTY Co.: San Francisco, Dec. 21, three weeks.
AUSTRALIAN NOVELTY Co.: Newark, 28, week; Pittsburg, Jan. 4, week; Cleveland, 11, week. Cincinnati, 18, week.
COLLARS AND CUFFS Co.: Amsterdam, N.Y., 28, week.
CASTINE'S Co.: Utica, N. Y., 28, week.
DAVENE'S ATTRACTIONS: Chicago, Jan 4, three weeks.
ELLIOTT FAMILY: Janesville, Wis., 31, Jan. 1, 2.
FOUR EMERALDS: Iowa City, Jan. 4, week.
FANNY HERRING: Norfolk, Va., 28, week; Portsmouth Jan. 4, week.
GRAY-STEPHENS Co.: Fort Wayne, Ind., 28, week; Chicago, Jan. 4, week.
GIBSON-RYAN Co.: Toledo, 28, week.
HARRIGAN'S TOURISTS: Woodstown, N. J., 31; Salem, Jan. 1; Camden, 2.
HALLEN AND HART: St. Louis, 28, week; Chicago, Jan. 4, two weeks.
HOWARD ATHENÆUM Co.: St. Louis, 28, week.
IDA SIDDONS BURLESQUE Co.: Indianapolis, 28, week; Chicago, Jan. 11, week.
IONES-MONTAGUE Co.: Chillicothe, O., Jan. 5.
KERNELLS' Co.: McKeesport, Pa., Jan. 5; Buffalo, 7, 8, 9.
LANG'S COMEDY COMIQUES: Waterbury, Ct., Jan. 1, 2.
LILLY CLAY'S GAIETY Co.: Akron, O., 31; Youngstown, Jan. 1; Erie, Pa., 2; Cleveland, 4, week; Baltimore, 18, week.
MOORE-VIVIAN Co.: Fredericksburg, Va., Jan. 2; Baltimore, 4, week.
PAT ROONEY'S Co.: Clinton, Ia., 31; Davenport, Jan. 1; Iowa City, 2; Cedar Rapids, 4; Waterloo, 4; Cedar Falls, 5; Marshalltown, 7; Des Moines, 8, 9; Galesburg, Ill., 14; Des Moines, Jan. 8, 9.
REILLY AND WOOD'S Co.: Buffalo, 28, week; Troy, Jan. 4, week; N. Y. City, 11, week; Brooklyn, 18, week; Boston, 25, week; Cincinnati, 14; Detroit, 18, week.
RENTZ-SANTLEY Co.: Indianapolis, Jan. 4, week.
SID C. FRANCE: Brooklyn, 28, week.
SUYDAM'S Co.: Warren, Pa., 25; Beaver Falls, 31, Jan. 1; Wheeling, W. Va., 4 week: McKeesport, Pa., 11, 12, 13.
SILSON Co.: Baltimore, 28, week; Philadelphia, Jan. 4, week; New York City, 11, week; Newark 18, week; N. Y. City, 25, two weeks.

MISCELLANEOUS.

ANDREWS' NOVELTY Co.. Keokuk, 28, week; Des Moines, Jan. 4, week; Omaha, Neb., 11, week.
BRISTOL'S EQUESCURRICULUM: Buffalo, Jan. 4, week.
BURKE'S H. D. Co.: St. Louis, 28, week; Alton, Ill., Jan. 4; Belleville, 5; Springfield, 6; Danville, 7; Decatur, 8; Champaign, 9; Indianapolis, 11, 12, 13; Louisville, 14, 15, 16; Cincinnati, 18, week; Chicago, 25, week.
MORRIS' CANINE PARADOX: Washington, 28, week.
MIACO'S HUMPTY DUMPTY: Rochester, 28, week; Albany, Jan. 4, week; Louisville 11, week.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Iowa City, Ia., 28, week; DesMoines, Jan. 4, week; Rockford, Ill., 11, week; Joliet, 18, week; Aurora, 25, week.; Bloomington, Feb. 1, week; Peoria, 9, week.
SELLS' HUMPTY DUMPTY Co.: St. Louis, 28, week.
TONY DENIER: Brooklyn, E.D., 28, week.
PROFESSOR REYNOLDS Mesmerist): Salem, O., 31, Jan. 1, 2.
WOODRUFF GLASS-BLOWERS: Springfield, Ill., 28, week.

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TELEGRAPHIC NEWS.

Patti Rosa's Receipts Attached.

[SPECIAL TO THE MIRROR.]

CINCINNATI, Dec. 30.—Patti Rosa's receipts at the Grand were attached on a claim of some $50 at the instance of a local attorney. Her manager disclaimed the indebtedness, but, rather than submit to the annoyance of a lawsuit, paid the claim under protest.

Enchantress, at Heuck's, Sunday, was presented to a large house, and created a favorable impression. Streets of New York, at Harris', and Love and Law, at Havlin's, turned people away at the Sunday performance, while The Bandit King, at the People's, played to the capacity of the house.

The Sallie Price company is resting here until after the holidays. Clay Clements, of the recently disbanded Dagmar company, will probably join Bandmann as leading man.

First Production of Hernani.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, Dec. 29.—At the Chestnut Street Opera House, Lawrence Barrett appeared last night in an English version of Victor Hugo's tragedy, Hernani, this being the first production in this country. Its reception was extremely favorable, and Mr. Barrett's performance was among his best. Hernani will doubtless rank high in his repertoire. The support was good and the play was well mounted.

A Great Reception to Booth.

[SPECIAL TO THE MIRROR.]

BOSTON, Dec. 30.—Brutus, with Edwin Booth in the title role, and the home company in support, was given in fine style at the Boston Museum Monday night. Mr. Booth had a great reception, the applause finally breaking into shouts. He was called twice at the close of the first act, and once each at the close of the others, excepting where it was Annie Clarke's curtain, when she had a call. The company was fine throughout.

Janauschek appeared at the Park in Mary Stuart. Robson and Crane began their third week in the Comedy of Errors at the Boston Theatre; Barlow, Wilson and Rankin's Minstrels began the Miles and Barton season at the Bijou; Kate Castleton, in Crazy Patch, at the Globe; The Mikado began its eighth week at the Hollis Street Theatre, with Louise Montagie as Yum-Yum; a specialty show at the Howard; ditto at Windsor.

A Company in a Bad Fix.

[SPECIAL TO THE MIRROR.]

FALL RIVER, Mass., Dec. 29.—Clarke's Ten Night's in a Barroom company, which played here Saturday night, is in a fix. Not liking the hotel where it first put up, it changed after the first night. Mr. Clarke and Manager Farrar went to Boston Sunday, taking the funds with them, but leaving the company money enough to pay their board bill at hotel No. 2, unintentionally forgetting board at No. 1. When the company came to leave for Somerset, five miles north of here, where it was to play Monday night, mine host had them all arrested for failing to pay the bill of $2 a head, and they were held in $50 bail, which they were unable to secure up to last night.

Another Harp for Scanlan.

[SPECIAL TO THE MIRROR.]

DETROIT, Dec. 29.—At the Detroit, W. J. Scanlan drew a large audience and was the recipient of numerous floral offerings, including a magnificent harp. The company is first-class. Pavements of Paris, at White's, brought out good-sized house, but the play was rather tamely presented.

Miscellaneous.

PROVIDENCE, Dec. 30.—Stetson's Mikado company opened at the Providence Monday evening for the week before a large audience. The Comique is out with the best bill of the season, and opened to a packed house at the matinee.

SPRINGFIELD, Mass., Dec. 30.—William Redmund and Mrs. Thomas Barry opened a two nights' season Monday, playing A Midnight Marriage Monday and Ruy Blas Tuesday. They were unfortunate in appearing so soon after Christmas; the attendance was rather light. The company is an excellent one and deserves crowded houses.

BATTLE CREEK, Mich., Dec. 30.—The Tavernier Dramatic company, supported by one of Battle Creek's favorites, Ida Van Courtland, opened a two weeks' engagement Monday evening to a good house.

BUFFALO, Dec. 30.—The week opens very well. Sanger's Bunch of Keys company had a good audience at the Academy of Music. The Court Street Theatre was packed to see Frank I. Frayne in Si Slocum. Reilly and Wood's Specialty company filled the Museum, and the Adelphia audience filled that house.

PITTSBURG, Dec. 30.—The Shadows of a Great City opened the week at the Opera House on Monday evening to a large audience. Hallen and Heart opened at the Academy to the capacity of the house. At Harris' Museum Daniel Bandman made his initial bow to an audience that filled every portion of the house. McDonald and Fulton's Circus and Chalet's Museum both had large crowds. Business promises good all round this week. The advance sale of Salvini, who opens at [illegible] Thursday, is very large.

[illegible], O., Dec. 29.—The Thatcher, Primrose and West Minstrels have a packed house at the People's, Gibson and Ryan, [illegible], opened to a good house.

[illegible], Dec. 30.—The Corinne [illegible] opened a week's engagement Monday night, presenting The Mikado to a packed house.

ROCHESTER, Dec. 30.—A great holiday bill is being presented at the Academy, and the house is packed at each performance. Miaco's H. D. Party, Forepaugh's elephants, Clark's Dog Circus, the Four Shamrocks, the Muldoon Quartette and a corps of fine specialty artists make an interesting programme. At the Grand The World is going well, playing at reduced prices. The company is a fairly good one and gives evident satisfaction.

RICHMOND, Va., Dec. 29.—The Boston Ideal Opera company last night opened a four nights' engagement to an immense house, notwithstanding the counter-attraction of the Mozart Association. The company is an unprecedentedly large and fine one. Victor, the Blue-Stocking, was given with fine effect. The audience unstintedly encored McDonald and Barnabee, and Zelie de Lussan in the leading role.

HARTFORD, Dec. 30.—The Wilbur Opera company opened Monday night for a week, presenting The Mikado. Large house. At the communication of the Elks Sunday night, W. S. Cleveland, manager, and Joseph Garland treasurer, of McNish, Johnson and Slavin's Minstrels, were made members of Hartford Lodge. An enjoyable collation followed.

DRAMATIC DIARY.

BY WILLIAM WINTER.

1885.

JANUARY.

2. Ristori acted Lady Macbeth. Her engagement at the Star Theatre ended 3d.
5. Lawrence Barrett reappeared in New York, at the Star Theatre, acting Lanciotto.—Harrigan and Hart opened the New Park Theatre with McAllister's Legacy.—Lady Clare was given at Niblo's Garden, and Harriet Jay appeared there.
6. A Bottle of Ink was produced at the New York Comedy Theatre.
12. Lotta appeared at the Grand Opera House as Nitouche.—Apajune was reproduced at the New York Casino.
14. An American Countess, by Howard Carroll, was produced in Washington by Mlle. Rhea, for the first time on any stage.—Henry Irving, in Chicago, acted Eugene Aram for the first time in America.
15. Richard Mansfield appeared at Wallack's as De Mersac in Victor Durand.
19. Edwin Booth made his re-entrance in New York, at the Fifth Avenue Theatre, as Iago.—Michael Strogoff was revived at the Grand Opera House.
20. Henry Irving, in Chicago, acted Richelieu for the first time in America.—Edwin Booth, at the New York Fifth Avenue, played Othello.—Mrs. Langtry appeared at the Prince's Theatre, London, in La Princesse George.
21. The Iron Chest was presented at the Fifth Avenue Theatre, and Edwin Booth acted Sir Edward Mortimer.
24. Last night of Francesca da Rimini at the Star Theatre, and its one-hundredth performance in New York.
23. Edwin Booth acted Macbeth, with Charles Barron as Macduff and Annie Clarke as Lady Macbeth.
26. Lawrence Barrett, at the Star Theatre, revived Julius Cæsar.—Edwin Booth, at the Fifth Avenue, acted Hamlet.
30. Edwin Booth acted Pescara.
31. Edwin Booth acted Don Cæsar de Bazan.—J. C. Cowper died in England.

FEBRUARY.

2. Edwin Booth acted Richelieu.—R. G. Morris' The Kindergarden was presented at the Third Avenue Theatre.—Last performance at the Union Square Theatre of Three Wives and One Touch of Nature.—Georgia Cayvan appeared at Niblo's Garden in May Blossom.—Henry Irving acted in Washington.
4. A Prisoner for Life was produced at the Union Square Theatre.—Ixion, with Alice Harrison as the chief figure, was produced at the Comedy Theatre.—Agnes Booth and John B. Shoeffel were married in Boston.
5. Edwin Booth acted Bertuccio.—Suicide of Edward Arnott, at Chicago.
7. Farquhar's comedy of The Recruiting Officer was revived at Daly's Theatre.—Edwin Booth acted Shylock and Petruchio.—The remains of Edward Arnott were buried at Graceland Cemetery, Chicago.—The theatre at Exeter, England, was burned
9. Lawrence Barrett, at the Star Theatre, presented A Blot in the 'Scutcheon and The King's Pleasure.—Henry Irving appeared in Philadelphia as Eugene Aram.
14. Booth and Barrett ended their respective engagements in New York.
15. Death of Dr. Damrosch, in New York.
16. Mr. Wallack produced Impulse and acted in it as Col. Crichton.—Mr. and Mrs. Florence appeared at the Star Theatre in Our Governor.—Maggie Mitchell appeared at the Grand Opera House as Fanchon.—Henry Irving appeared at the Globe Theatre, Boston, as Eugene Aram.
18. Death of John Parselle, in New York, and of Mme. Fainton Dolby, in England
23. Messrs. Robson and Crane appeared at the Grand Opera House in Forbidden Fruit.—Louis Aldrich acted at the People's Theatre, in My Partner.—Lawrence Barrett acted at the Boston Theatre as Lanciotto.—Victor Durand was produced at San Francisco.
24. She Would and She Would Not was revived at Daly's Theatre.—Mary Anderson produced The Hunchback, at the Lyceum Theatre, London, and acted Julia.
26. Robson and Crane produced The Cherubs at the Grand Opera House.—Wilson Barrett, at the Princess', London, produced Junius, by the late Lord Lytton.
28. The Country Girl was revived at Daly's.

MARCH.

2. Henry Irving appeared at the Brooklyn Theatre.—A Midnight Marriage was produced at the People's Theatre, New York, by Mr. Redmund and Mrs. Barry.—Messrs. Harrigan and Hart began management at the Fourteenth Street Theatre, with McAllister's Legacy.—Edwin Booth appeared at the Boston Museum.
3. Death of A. D. Bradley.
4. Mr. Daly produced a new play entitled A Night Off; or, A Page from Balzac.—Edwin Booth revived A New Way to Pay Old Debts, at the Boston Museum, acting Sir Giles Overreach.
7. W. J. Florence ended his engagement at the Star Theatre, New York.
9. Henry Irving appeared at the Star Theatre as Eugene Aram.—Herr Sonnenthal appeared at the Thalia Theatre in Uriel Acosta.—Fanny Davenport acted at the Grand Opera House in Fedora.—Shadows of a Great City was given at Niblo's.—Lawrence Barrett revived Julius Cæsar at the Boston Theatre.
12.—Mme. Nadia de Rotchkoff acted Camille at a matinee at Wallack's Theatre.
14. End of Impulse at Wallack's Theatre.—Retirement of the Messrs. Mallory from the management of the Madison Square Theatre, leaving A. M. Palmer sole manager of that house.
16. Diplomacy was revived at Wallack's Theatre.—Messrs. Harrigan and Hart revived The Major at the Fourteenth Street Theatre.—Joseph Murphy acted at the Grand Opera House in Shaun Rhue.—Dion Boucicault, D. G. Boucicault and Nina Boucicault appeared together at the People's Theatre, acting in The Shaughraun.—Barnum's Circus was opened at Madison Square Garden.
17. Sonnenthal acted Reisler in Sidonie.
19. Henry Irving played Charles I.—Herr Sonnenthal appeared as Hamlet.—The two-hundredth performance of Adonis, by Henry E. Dixey, occurred at the Bijou.
20. The Comedy Theatre was closed.
21. Henry Irving acted in The Lyons Mail.—Lawrence Barrett ended his engagement at the Boston Theatre.—Death of W. H. Beekman (Griffiths).—Publication of William Winter's book on Henry Irving.
22. Death of Kate Girard at New York.
23. Mr. and Mrs. G. S. Knight appeared at the Fifth Avenue Theatre in Over the Garden Wall.—The Bandit King was presented at Niblo's.—Salsbury's Troubadours appeared at the People's Theatre.
24. Herr Sonnenthal ended his engagement at the Thalia Theatre.
25. Herr Sonnenthal sailed for Germany.—James William Davison, long the musical critic for the London *Times*, died in England.
26. Henry Irving, at the Star Theatre, acted Hamlet. Ellen Terry acted Ophelia.
27. John Ryder died in England.
28. Edwin Booth ended his engagement at the Boston Museum.
30. Henry Irving delivered an address at the Saunders Theatre, Harvard University, on Dramatic Art.—Youth was presented at the People's Theatre, New York.
31. Henry Irving reappeared at the Star Theatre, New York, as Benedick.

APRIL.

4. Henry Irving, Ellen Terry and their London Lyceum company ended a farewell season in America.—Close of the season at the Union Square.
5. Rose Coghlan and C. J. Edgerly were married at Jersey City.
6. A farewell banquet to Henry Irving was given at Delmonico's. Mr. Evarts presided. Address by H. W. Beecher. Poem by William Winter.—Edwin Booth appeared in Philadelphia.—The Lyceum Theatre was opened with Steele Mackaye's play of Dakolar.—Mme. Theo appeared at the Star Theatre in French comic opera.—Estelle Clayton appeared at the Union Square Theatre in Fayette.—Thatcher, Primrose and West's Minstrels appeared at the Fifth Avenue Theatre.—The Hanlons appeared at the Grand Opera House in Fantasma.
7. Mr. Irving and Miss Terry sailed for England aboard the *Arizona*.—Our Joan was produced at Wallack's Theatre, with Rose Coghlan in the chief character.
8. Richard Grant White died in New York, in his sixty-fourth year.
9. The London Lyceum company sailed, aboard the *City of Chicago*, for Liverpool.
13. Production of Sealed Instructions at the Madison Square Theatre.—A Rag Baby was produced at the Grand Opera House.—Mary Anderson, at the London Lyceum, revived Ingomar.
16. Afternoon performance at Wallack's Theatre of the comedy of Beauty, by George Fawcett Rowe; the first time in New York. The author acted a principal part. First appearance here of Agnes Thomas.
18. The dramatic season ended at Daly's Theatre.—End of Barnum's exhibition in New York.—Edwin Booth closed his season in Philadelphia.
20. Italian Opera at the Academy of Music.—The Twins was presented at the Standard.—The dramatic company of the Union Square Theatre appeared at the Grand Opera House, acting Three Wives and One Touch of Nature.—Return of We, Us & Co. to the Fifth Avenue Theatre.—Harrigan and Hart, at the Fourteenth Street Theatre, revived Cordelia's Aspirations.—Death of Charles Kelly in London.
21. Clara Morris appeared at Daly's Theatre in Denise, adapted by Mr. Daly from the French of Dumas.—Funeral of Mrs. George Vandenhoff.
24. Last appearance in New York of Adelina Patti.
25. Mary Anderson ended her second season at the London Lyceum Theatre.
26. Dion Boucicault started from New York for Australia.
27. Helen Dauvray appeared at the Star Theatre in Mona.—Polly was presented at the Casino.—A Parlor Match was offered at the Grand Opera House.—G. F. Rowe acted at the Mount Morris Theatre as Micawber.—Joseph Jefferson appeared at the Brooklyn Theatre as Caleb Plummer and Mr. Golightly.—Der Nihilisten, first time, at Thalia Theatre.
29. James Rees died in Philadelphia in his eighty-fourth year. (Author of a "Life of Edwin Forrest.")—Henry Irving was welcomed in London at a public dinner at the Criterion.
30. Revival of Old Heads and Young Hearts at Wallack's Theatre.

MAY.

1. Der Feldprediger (The Hussar), first time in America, at the Thalia Theatre.
2. End of the season at Wallack's Theatre.
4. The Black Hussar was produced at Wallack's Theatre by McCaull's Opera company.—The actors' monument to Edgar Allan Poe was dedicated at the Metropolitan Museum of Art. Edwin Booth, A. S. Sullivan, W. R. Alger, and C. P. di Cesnola spoke, and William Winter delivered a poem.—Bartley Campbell's Siberia was revived at the Grand Opera House.
7. Edwin Booth and Mme. Ristori, at the New York Academy of Music, acted as Macbeth and Lady Macbeth. Receipts over $5,000. Ristori's farewell of America.—Harry Braham and Lillian Russell were divorced.
9. Clara Morris ended her engagement at Daly's Theatre in Denise.—The partnership of Messrs. Harrigan and Hart was dissolved. Their last performance together at the Fourteenth Street Theatre occurred in Cordelia's Aspirations.
11. The Wilson Comic Opera company began a season, at cheap prices, at the Academy of Music.—Benefit performance to Townsend Percy.—Production of Mr. Harrigan's new play, Are You Insured?—Private Secretary was acted at the Grand Opera House.—Victor Durand was acted at Niblo's.
12. Farewell appearance of Mme Ristori at the Thalia Theatre. She appeared with the German company in Mary Stuart.
14. Benefit to Leon J. Vincent at Niblo's Garden.
18. Frank Mayo produced Nordeck at the Union Square Theatre, Kathryn Kidder appearing in New York for the first time.—English opera was given at the Fifth Avenue Theatre, with Alfa Norman in the principal part.—Florence Marryat gave a discourse at the Madison Square Theatre (matinee).
19. The Jilt, by Dion Boucicault, was produced in San Francisco.
20. Kate Forsythe took a benefit, at the Lyceum, appearing as Helen in scenes from The Hunchback.
21. Benefit to Rose Coghlan at Wallack's Theatre. Miss Coghlan acted Juliana in The Honeymoon, and made a speech taking leave of Wallack's Theatre and the Wallack audiences.
22. Robert Mantell, at the Lyceum, gave third act of Othello for his benefit, appearing as Iago. John H. Bird acted as Othello, and E. J. Buckley as Cassio.
23. Dakolar was withdrawn at the Lyceum, and the theatre was closed.
25. Ada Gray appeared at Niblo's in East Lynne.—J. K. Emmet performed at the Thalia Theatre.
28. Osmond Tearle's benefit at Wallack's.

JUNE.

5. Death of Sir Julius Benedict in London.
7. John T. Raymond began the Summer season at the Madison Square Theatre, in Pinero's comedy, In Chancery.
13. John McCullough was announced to appear at The Star Theatre for benefit of Plympton and Levick. He did not appear.
20. Production of Billee Taylor by the Rice company at the Casino.
21. The Mexican Typical Orchestra performed at the Star Theatre.
24. J. W. Collier took a benefit at the Academy of Music; afternoon and evening performances.
27. John McCullough was placed in the Bloomingdale Lunatic Asylum.
30. Nanon was produced at the Casino.

JULY.

4. Last performance of In Chancery at the Madison Square Theatre.
6. John T. Raymond revived D. D. Lloyd's comedy of For Congress, at the Madison Square Theatre.
17. Meeting of Commissioners in Lunacy, at Philadelphia, in the case of John McCullough.
20. Celebration in London of the retirement of Mr. and Mrs. Bancroft from the management of the Haymarket Theatre.
21. Production of The Mikado, first time in New York, by Sydney Rosenfeld's company.—Death of George Browne.
25. John T. Raymond ended his engagement at the Madison Square Theatre.

AUGUST.

3. C. W. Couldock appeared at the Madison Square Theatre as Luke Fielding, in The Willow Copse.—Myra Goodwin, in E. E. Kidder's play of Sis, began her season at the Fourteenth Street Theatre.—Production of A Moral Crime, at the Columbia Theatre, Chicago.—Mr. McVicker, at his theatre in Chicago, began the dramatic season with a stock company in The School for Scandal.
10. The Mikado was produced at the People's Theatre, New York.
12. Death of William A. Pond.
17. Chatter was produced by the McCaull Opera company at Wallack's Theatre.—Bartley Campbell's spectacular play of Clio was brought out at Niblo's.—J. B. Polk was seen at the Fourteenth Street Theatre in a farce called Mixed Pickles.—Adelaide Moore appeared at the Star Theatre as Juliet.
19. Production of The Mikado by the Carte company at the Fifth Avenue Theatre.
24. Adelaide Moore, at the Star Theatre, acted Julia in The Hunchback.—The Mikado was sung at the Standard Theatre by the Duff company.—The Grand Opera House was opened for the season with James Hardie and Sara von Leer, in Mortimer Murdoch's play, A Brave Woman.
27. Adelaide Moore, at the Star Theatre, appeared as Rosalind in As You Like It.
29. Mary Anderson began her dramatic season, appearing at the Shakespeare Memorial Theatre, at Stratford-on-Avon, and acted Rosalind in As You Like It, for the first time in her life.
31. First production of Mr. Campbell's drama of Paquita, at the Fourteenth Street Theatre.—T. W. Keene came out at the People's Theatre as Richard III.—Clara Morris opened new season at Chicago in the New Opera House.

SEPTEMBER.

1. Opening of the Park Theatre by Mr. Harrigan in his play of Old Lavender.
7. Mme. Janish came out in an adaptation of Sardou's Andrea, entitled Anselma, at the Madison Square Theatre.—Messrs. Robson and Crane produced their spectacle of The Comedy of Errors at the Star Theatre.—J. M. Hill assumed the management of the Union Square Theatre and produced A Moral Crime.—Mr. and Mrs. Florence appeared at Daly's Theatre in Our Governor.—Frank Mayo opened the Third Avenue Theatre, under the management of J. M. Hill, in Nordeck.
15.—Production of The Bat by the McCaull Opera company at Wallack's.—Rose Coghlan came out at Niblo's in Our Joan.—Opening of the new Temple Theatre, Philadelphia, by the Madison Square Theatre company, in Sealed Instructions.—Mlle. Rhea opened the rebuilt Walnut Street, Philadelphia.—Production of In Spite of All at the Lyceum Theatre, with Minnie Maddern in the principal part.
21. Mr. Florence brought out Dombey and Son at Daly's Theatre and appeared as Capt'n Cuttle.—The Comedy Theatre was opened with a miscellaneous performance, in which Mr. Kellar, the magician, was the principal feature.—Shane-na-Lawn, by James C. Roach and J. Armoy Knox, was produced at the People's Theatre by W. J. Scanlan.
25. Arrival of A. W. Pinero aboard the *City of Chicago*.
28. Mr. and Mrs. Florence appeared at Daly's Theatre in The Mighty Dollar.—Henry Chanfrau appeared at Niblo's as Kit.
30. Joseph Jefferson began his dramatic season at Columbus, Ohio.

OCTOBER.

1. Judic made her first appearance in America at Wallack's Theatre, acting Nitouche.—The Thalia Theatre opened with comic opera.
3. Arrival of Henry Arthur Jones, dramatic author.—Last night of Comedy of Errors at the Star and of Janish at the Madison Square.—Mr. and Mrs. Florence ended their engagement at Daly's Theatre.
5. Revival of Sealed Instructions at the Madison Square Theatre to begin the regular season.—James H. Stoddart acted here for the first time.—The National Theatre, Washington, was opened.
6. Mary Anderson and her dramatic company arrived from England, aboard the *Gallia*.—Announcement of marriage of Dion Boucicault with Miss Thorndyke, at Sydney, N. S. W., Sept. 9.
7. Mr. Pinero's play of The Magistrate was produced at Daly's Theatre to open the regular season.—Evangeline was reproduced at the Fourteenth Street Theatre by the Rice troupe.—Death of Thomas E. Morris, in New York.
12. Mary Anderson reappeared in America, at the Star Theatre, New York, acting Rosalind, for the first time in this country.
13. Margaret Mather made her first appearance in New York, at the Union Square Theatre, acting as Juliet.
19. Lester Wallack appeared at Niblo's Garden, in Rosedale.—Annie Pixley appeared at the Grand Opera House, in M'liss.—The Theatre Comique at Harlem was opened, Miss Davenport appearing as Fedora.
21. Death of Mrs. Junius Brutus Booth, at 339 West Twenty-third street, New York, in her 84th year.
22. Miss Anderson, at the Star Theatre, presented Galatea and Clarice.
23. Funeral of Mrs. Booth. Her remains were taken to Baltimore and buried on the 24th.
24. Judic ended her engagement at Wallack's Theatre.—Henry Arthur Jones sailed for England.
25. John McCullough was removed from Bloomingdale Asylum to his home in Philadelphia.
26. The dramatic season began at Wallack's. In His Power was produced. First appearance at this house of Kyrle Bellew. First appearance at this theatre, of Sophie Eyre.—Salvini began engagement at Metropolitan Opera House, as Othello.—Annie Pixley, at Grand Opera House, produced Elly, by Fred. Marsden.—The Dalys appeared at Niblo's in Vacation.—The Criterion Theatre was opened in Brooklyn, with Lester Wallack in Rosedale.—For a Brother's Life was produced at the Third Avenue Theatre.
28. Salvini played King Lear.
30. The theatrical properties of John McCullough were sold by auction in New York.—Salvini played The Gladiator.
31. In his Power was withdrawn at Wallack's.

NOVEMBER.

2. The Italian Opera season began at the Academy of Music.—Re-entrance of Minnie Hauk as Carmen.—Miss Davenport appeared at the Grand Opera House as Fedora.—Salvini acted Ingomar.—Miss Anderson, at the Star Theatre, appeared as Pauline in The Lady of Lyons.—The Rivals was presented at Wallack's Theatre.
7. Saints and Sinners, by H. A. Jones, was produced at the Madison Square Theatre. First time in America. Retirement of Steele Mackaye from the Lyceum Theatre.
8. John McCullough died in Philadelphia.
9. Edwin Booth began his season at Baltimore.—Dark Days was produced at the Criterion Theatre, Brooklyn.
10. One of Our Girls, by Bronson Howard, was produced at the Lyceum.
11. Miss Anderson, at the Star Theatre, produced Romeo and Juliet.—Salvini, at the Metropolitan Opera House, produced Coriolanus.
12. Funeral of John McCullough at St. George's Hall, Philadelphia.
14. End of Salvini's engagement at the Metropolitan Opera House.
16. Mr. Wallack produced The Busybody.—Amorita was produced at the Casino.
19. Miss Bianca and Arthur Young played Romeo and Juliet at the Academy of Music.—Afternoon performance at the Grand Opera House for the benefit of the Elks. Mary Anderson acted Clarice on this occasion.
21. Miss Anderson ended her engagement at the Star Theatre.—Kate Field appeared at Chickering Hall, and spoke on Mormonism.—The Mikado was withdrawn at the Standard.—T. H. French became sole manager of the Grand Opera House.
23. Edwin Booth appeared at the Brooklyn Academy of Music as Richelieu.—Herr Mitterwurzer appeared at the Star Theatre.—Mrs. G. C. Howard appeared at the Third Avenue Theatre as Topsy in Uncle Tom's Cabin.—N. C. Goodwin appeared at the Standard in The Skating Rink.—Miss Anderson appeared at the Globe Theatre, Boston, as Galatea and Clarice.
25. Miss Anderson, at the Globe Theater, acted Rosalind for the first time in Boston.
28. Edwin Booth ended his engagement in Brooklyn.
30. Hoodman Blind was produced at Wallack's Theatre.—The spectacle of The Rat Catcher was produced at Niblo's Garden.—Mr. Harrigan, at the Park Theatre, produced his play of The Grip.—Forgiven was produced by Frederick Bryton in Brooklyn.—Miss Claxton appeared at the Grand Opera House in The Two Orphans.—Miss Davenport presented Fedora at the People's Theatre.—Miss Anderson, at the Globe Theatre, Boston, produced Romeo and Juliet.

DECEMBER.

2. The Queen of Sheba was produced at the Metropolitan Opera House for the first time in America.
7. Lotta appeared at the Standard Theatre as Little Nell and the Marchioness.—Mlle. Aimee appeared at the Grand Opera House in Mam'zelle.—Herr Mitterwurzer acted at the Thalia Theatre in a German version of L'Assommoir.—Mrs. John Drew, at the Arch Street Theatre, Philadelphia, acted Lady Gay Spanker.—Mary Anderson, at the Globe Theatre, Boston, presented Pauline in The Lady of Lyons.
9. Seventy-fifth and last performance of The Magistrate at Daly's Theatre—matinee. Revival of A Night Off—evening.
10. Afternoon performance at the Casino for the benefit of the Actors' Fund.—Kate Field, at Chickering Hall, gave her entertainment called "Eyes and Ears in London."—Benefit to the Actors' Fund at the Grand Opera House, Brooklyn.
11. John E. Owens seriously ill.
12. Miss Anderson ended her engagement at the Globe Theatre, Boston.—Mr. Jefferson, at Washington, D. C., ended his dramatic season.
14. Lotta, at the Standard Theatre, presented Nitouche.—Her Atonement was revived at the Grand Opera House.—Henry Chanfrau as Kit at the Third Avenue Theatre.—Miss Anderson appeared in Providence.
15. Herr Mitterwurzer, at the Thalia, ended his season.
15. Lawrence Barrett opened a new theatre, the Academy of Music, at Meadville, Pa., acting Lanciotto.
16. Herr Mitterwurzer ended his engagement in New York at the Thalia Theatre.
17. The German farce of Papageno was produced at the Thalia Theatre for the first time in America.
19. Faust was produced at the Lyceum Theatre, London, with Henry Irving as Mephistopheles and Ellen Terry as Marguerite.—End of the preliminary German opera season at the Metropolitan.—End of Lotta's engagement at the Standard.—Wallace's Maritana was sung at the New York Academy of Music, for the first time on the Italian stage in this city.
20. (Sunday) Kate Field lectured at the Union Square Theatre on Mormonism.
21. Rosina Vokes and her company appeared at the Standard.—Lester and Allen's Minstrels appeared at the Third Avenue Theatre.—McNish, Johnson and Slavin's Minstrels appeared at the Grand Opera House.—Salvini and his company acted at the Academy of Music, in The Gladiator, for the benefit of the New York Exchange for Woman's Work.—Miss Anderson appeared in Buffalo.—Lawrence Barrett appeared in Phiadelphia.
23. Benefit to J. H. Mapleson at the Academy of Music.—Manon, first time here.
28. Farce by George Hoey entitled Oh, What a Night! was performed at the Grand Opera House, with Gus Williams in the principal character.—Lawrence Barrett revived Victor Hugo's Hernani at the Chestnut Street Opera House, Buffalo.—Edwin Booth began engagement at the Boston Museum, appearing in Payne's Brutus.

As the year closes, the local dramatic chronicle stands as follows: Niblo's Garden, The Rat Catcher; Star Theatre, The Black Hussar; Union Square Theatre, Romeo and Juliet, with Margaret Mather as Juliet; Fourteenth Street Theatre, Evangeline; Grand Opera House, Gus Williams in farce; Madison Square Theatre, Saints and Sinners; Lyceum Theatre, One of Our Girls, with Helen Dauvray in the chief character; Fifth Avenue Theatre, The Mikado; Daly's Theatre, A Night Off; Wallack's Theatre, Hoodman Blind; Standard Theatre, Rosina Vokes and her theatrical company; Bijou Opera House, Henry E. Dixey in Adonis; Comedy Theatre, Kellar's magical performances; Harrigan's Park Theatre, The Grip; Thalia Theatre, miscellaneous German performances. The Metropolitan Opera House and the Academy of Music temporarily closed. People's Theatre, Effie Ellsler in Woman Against Woman; Third Avenue Theatre, Lester and Allen's Minstrels; Casino, Amorita. Professor Cromwell's Art Exhibitions are established as a Sunday evening feature of the Grand Opera House. Tony Pastor's Theatre, varieties.. It is announced that on Jan. 4, 1886, Mme. Modjeska will appear at the Star Theatre. On Jan. 5 Margaret Mather, at the Union Square Theatre, will produce Leah. Lawrence Barrett will act in Brooklyn, Mary Anderson in Philadelphia. The German opera will be reopened Jan. 4 at the Metropolitan, Mr. Daly will produce The Merry Wives of Windsor Jan. 18. The eighty-fourth and last performance of Romeo and Juliet, at the Union Square Theatre, occurs on Saturday evening, Jan. 2, 1886.

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A Last Farewell.

A year ago to-day, Bessie,
Was the happiest of my life,
'Neath yonder grand old oak-tree
You promised to be my wife.

Your eyes were the darkest blue
That Heaven had yet unveiled
And hair the brightest gold
That Summer's breezes hailed.

Your cheeks were like the roses
That blossomed by your door,
And lips the reddest cherries
That birds e'er hovered o'er.

Your form was round and shapely;
Each limb was moulded with art
That showed the divine sculptor
Had done right well his part.

And your voice, 'twas like the ripple
Of some far-off murmuring stream,
Or of some enchanted music
That comes but in a dream.

How oft on a Summer evening
We walked by the river side,
And talked of the happy future
When you would be my bride.

But, alas! those days are gone;
They'll come not back again;
For there came one night a rider
In the dark and drizzling rain.

He wrapped you in his mantle,
For so I have been told,
And took you from our sunny clime
To a country bleak and cold.

He gave you every luxury,
All that wealth could buy,
But can he dash from your eye that tear,
Or banish from your heart that sigh?

Those gentle, winsome features,
Surrounded by golden hair,
Have changed, thou lovely girl,
From the smiles they used to wear.

A hermit's life I've lived
Since the night you went away,
And before the day will break
My life shall pass away.

Forgive me if I've caused you
One moment's grief or pain;
But I've prayed that we might meet—
That we might meet again.

And now my prayer is answered;
I saw you for a while,
When in the grove you wandered,
An hour to beguile.

Once again, forgive me,
And do not think to chide
One who seeks his endless future
In the ocean's restless tide.

Oh, think of him with kindness,
And to the waters tell
You've forgiven—you've forgiven,
Darling! Darling, fare thee well.

—MARIE BURROUGHS.

The Glove.

(*Adapted from the Dutch.*)

BY ADELE GODOY.

What had induced Mr. Page to leave his own country, cross the Channel to Holland's friendly shores, and take up his abode in Harlem, quaintest and pleasantest of cities it is true, but, from an Englishman's, aye, and a Londoner's to boot, points of view, only a small, very small city indeed, and a most quiet and slow one, too? What had occasioned this desertion of his mother country on Mr. Page's part, again we ask, and inspired him with the idea of suddenly appearing before the unsuspecting inhabitants of Harlem in the capacity of a retired gentleman at leisure? The reasons that had brought about this most unaccountable and most remarkable occurrence kept busy the tongues and the minds of the gossip loving portion of the community. Some asserted that heavy pecuniary losses obliged him to reduce his style of living, and he preferred to do that away from home. Others denied this view of the case, and while admitting that Mr. Page had left England in the hope of being "lost to sight," though perhaps yet to "memory dear," they insisted that his self-imposed exile was to escape the slur cast on the family name by the escapades of a defaulting nephew. Again, others averred that his emigration was actuated by dread of an impending suit against him for breach-of-promise, tormented on one side by fear of the fair plaintiff and of her revengeful nature should she lose the case, and on the other side terrified by the prospect of an even worse alternative, to wit: the possibility of his opponent coming out victorious and becoming Mrs. Page in spite of him. Another hypothesis was—but to recapitulate the whys and wherefores given forth, explaining, satisfactorily or unsatisfactorily, the presence of the mysterious Englishman, would be an endless task. Suffice it to say that their number was numberless, and yet stranger still than all that, not one of these many conjectures had happened to hit the mark.

The real reason that had brought Mr. Page from the shores of Merrie England was, it cannot be denied somewhat peculiar—nay, even odd—yet it was nevertheless a most natural one. Though it has never been ascertained whether Page had remained insensible to the charms of Albion's daughters or whether they had refused to lend a willing ear to his amorous pleadings, the fact was still incontestably true that our hero had come to Holland in search of what he, until then, had not yet found—a better-half. An opportunity having presented itself to buy, under most advantageous conditions, a nice little property in Harlem, Mr. Page determined to try his matrimonial venture there, especially as, should he succeed in becoming a Benedict among his Dutch neighbors, he had now a delightful home ready for the reception of his fond and blushing bride that was to be.

Having thus expatiated on the noble cause which had brought our hero to the scene of this most truthful story, a slight sketch of him personally will surely not be thought *de trop*. Though Herbert Page could scarcely be called an Adonis, still his personality at once spoke in his favor. Everything about him bespoke the thorough Englishman as well as the perfect gentleman. Always scrupulously attired, dignified, yet affable in his manners and bearing, courteous and attentive to a fault, his appearance was indeed rather attractive than otherwise, and he would have had no difficulty in carrying off any prize in the matrimonial lottery that his choice might light upon, but for one seemingly slight drawback—a lustrous spot on the top of his head in the place where the hair used to be, and which, round and shining like a full moon, seemed to shed a calm and chilling light, thus cooling the youthful ardor of the maidens of Harlem. Anyone meeting Mr. Page in the street with his hat on, would scarcely give him forty; but his hat once off, the lunar-like circlet betrayed him, and you felt sure that three times five could safely be added to the forty summers already set down as his age. But many a soft glance from marriageable daughters and fond mamas did Mr. Page yet receive while promenading so airily and jauntily in *"Het Hout," and by many was he then looked upon with wistful eyes—in other words, as a good catch. But let the meeting take place indoors, and his bald pate was immediately an object of ridicule for the young misses, his attentions being received mockingly, except by maturer damsels, who, having reached the old-maid days, clung to Mr. Page as to their last anchor of hope, thinking the much-longed for title of "Mrs." might yet be theirs.

Meanwhile Mr. Page, from his lofty height, blissfully ignored the jesting remarks of the younger ladies, and took no notice of the advances of the elder. As another Diogenes, though with a far different object at heart, he continued his search most unwearyingly, and guided, if not by the light of a lantern, by the fire of his conjugal inclinations; and this beacon-light led his steps only to the homes where eligible daughters were to be seen. He started his suit undauntedly, first with one, then with another. If the fair ones turned a deaf ear to his supplications, he wisely beat a retreat, with reserved vigor for a fresh siege, bearing the old saying in mind, "If at first you don't succeed, try, try again." In this way a few months passed, at the end of which Mr. Page was, as before, affable and courteous, but—single.

* * * * *

On a certain evening, not long after the events recorded above, the fashionable world of Harlem was on the tiptoe of expectation and excitement, the occasion being a grand reception and ball given by the Burgomaster of the city. Carriage after carriage drove up to the Burgomaster's handsome residence, and after depositing their burdens of richly-dressed ladies and swallow-tailed gentlemen, rolled away again. The parlors were filled by a brilliant and distinguished assemblage. Our friend Page, it is needless to say, was there. He had secured an invitation, such an opportunity for pursuing his love chase being too fine a chance to be missed. His glances shot from one side to the other, scanning all the ladies' faces, especially the young ones, until his eye remained fixed in one direction. After looking steadily that way for a few moments, he resolutely stepped up to the young lady, who had caught his eye, and addressed her as follows:

"Pray, pardon the liberty I am taking, Miss, and allow me the honor of introducing myself. My name is Page—Herbert Page." The lady bowed and answered, smilingly:

"Pleased to meet you, Mr. Page; I am Mrs. Wyers."

Mrs. Wyers! She was married! And he had called her *Miss*. Page blushed in confusion, but soon recovered his composure, for surely his mistake could not but be accepted as a compliment to the lady's youthful appearance. Gathering courage, he continued:

"Might I be so bold as to ask you to favor me with the next waltz?"

"With pleasure, sir," was the reply. Now behold Page, proved as a victorious general, stalking up and down the rooms, with the Burgomaster's sister on his arm! Although Dora Wyers enjoyed the privilege of having the much coveted Mrs. preceding her name, the sharer of her joys and sorrows, the partner of her wedded existence, was nowhere to be seen. That will cause no surprise when we say that two years before the date of this narrative the gentleman referred to departed this life for a better one, leaving his young wife free, after only a few months of conjugal felicity. Dora made a most captivating little widow. She was a charming girl, full of life and fun; her merry blue eyes sparkled with mischief; add to these eyes a wealth of golden hair, pouting lips, a bewitching smile, a graceful form and fairy feet, and you will not wonder that this fascinating creature made slaves of all who approached her.

For a while Mr. Page seemed to make no headway with his fair companion; the usual topics of conversation were touched upon: "Very warm, don't you think so. Quite a crowd here this evening. What very disagreeable weather we have been having," and similar remarks of an equally enlivening and novel nature. But a chance remark of Dora's about a visit of hers to London, and how she had enjoyed her stay in that wonderful city, at last broke the ice. Page's patriotism did away with the feeling of timidity that had at first assailed him, and the conversation was soon fairly started. Like a true Englishman, Page thought London the wonder of the age, and once set going on that subject, there was no stopping him. So engrossed were they talking, or rather so engrossed was Page in talking and Dora in listening, for he did not give her a chance for much more, that they had almost forgotten the original bent of their promenade until the last strains of the "Blue Danube" finally reached their ears and it suddenly dawned upon them that their intention had been to waltz.

Was it patriotism alone that had so absorbed Mr. Page's attention all this time? This is a rather delicate question, and quite difficult to answer. Be that as it may, this much is positive: on wending his homeward way, Page might be heard enthusiastically quoting Hamlet's immortal words: "To be or not to be—that is the question."

* * * * * *

There could be no doubt that Page was struck with Mrs. Wyers; in short, he was entirely gone in that quarter. He was forever appearing at the Burgomaster's house, now with this excuse, now with that; he had only come on a flying visit, merely to present his compliments to Mrs. Wyers and humbly beg her acceptance of these few flowers, etc. Such were the lovers' subterfuges practised by the susceptible Englishman to be near the latest object of his amorous tenderness. And not alone at her home were the attentions of the faithful Page most marked and devoted, but in the ball room, at the theatre, the promenade, was he also ever at her side, gaining ground, as he thought, surely, if slowly, in her affections. Yet he lacked courage to ask the momentous question, putting off the decisive moment from day to day, and trusting in his lucky star to come to his aid. At last fortune seemed to favor him. On leaving the Burgomaster's box at the theatre one evening, he saw a small white object lying unnoticed at the foot of Mrs. Wyers' chair. Involuntarily he stooped to pick it up; it was a glove, but a glove so tiny in size that it could belong but to one fairy being—Mrs. Wyers. Page took up the dainty little trifle and put it in his coat pocket, intending to return it to its lovely owner, who would thank him and reward him by bestowing on him one of her heavenly smiles.

Thus musing, he found himself out of the theatre and in the street. Suddenly an inspiration seemed to seize him. "Yes," he cried out, "to be or——" He said no more, but quickening his pace, was soon at home. Tremblingly he snatched up a sheet of paper and wrote down these words:

If from your glove I take the letter G,
Your glove is *love*, which I devote to ye.

Smiling with inward satisfaction at this poetical effusion, he enclosed it with the glove under cover, and forwarded same to the fascinating Dora's address. Imagine his surprise and delight on receiving, that very afternoon, a little rose-colored, perfumed note, the delicate monogram in the corner plainly saying whence it came. Rapturously pressing the precious missive to his lips, he tore the envelope open, and literally devoured its contents. The perusal, however, had a contrary effect to what might have been expected. The note ran as follows:

If from Sir Page you take the letter P,
Sir Page is *age*, and that won't do for me.

Page uttered a piteous cry and instinctively, with tragi-comic air, grasped his bald pate, as if the blow dealt him by the fair Dora's hand had been especially directed against that weak spot of his anatomy. The die was cast; his matrimonial crusade was at an end.

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